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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 22, 1993

MAY 18-20, 1993 MAMI, FLORIDA



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Comprehensive Survey Of Record Companies: New Talent Roundup. And All That Jazz

FOLLOWS PAGE 86 MAY 22, 1993

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT



# Int'l Sales **Fuel Kaas For** U.S. Crossover ■ BY EMMANUEL LEGRAND

and THOM DUFFY PARIS-In just five years, Patricia Kaas has won France's heart



country's most promising new nternational Kaas' latest album, "Je Te

Dis Vous," released by Columbia Records in France last month, has sold a halfmillion copies in its first five weeks, hitting No. I on the French (Continued on page 115)

# **New Alternative Outlets A Radio Boon For Vet Acts**

BY ERIC BOEHLERT

NEW YORK-Critically acclaimed artists who previously have fallen



through the cracks at radio are being embraced by an emerging group of stations programming a format (Continued on page 109)

# CASHING IN ON SUMMER SIZZLE

# Sony In Overdrive For 'Hern' Tie-Ins

BY DEBORAH RUSSELL

LOS ANGELES-Synergy is the buzzword at Sony Music these days, as Columbia Records gears up for the June 8 release of the "Last Action Hero" movie soundtrack.

The Columbia Pictures film, star ring Arnold Schwarzenegger, opens nationwide June 18. But the crosspromotional machine is in full swing already, incorporating all divisions of Sony USA. "The whole crew is get-ting its two cents in," says Diarmuid Quinn, VP of marketing at Columbia Records.

Columbia projects it will ship 400,000 units of the hard-rock soundtrack, which includes tracks by AC/ DC, Alice In Chains, Queensryche, Anthrax, Def Leppard, Megadeth, Tesla, Fishbone, and Cypress Hill. In addition, an unreleased version of Aerosmith's "Dream On," culled from MTV's 10th anniversary special, will be included.

'Schwarzenegger's character, (Continued on page 122)

### **Labels Load Soundtrack Guns** LOS ANGELES-With "The Bodying a slew of soundtracks packed

guard" topping The Billboard 200 for the 19th week, major labels are issu-



..., w siew or soundtracks packed with radio-friendly fare to accompa-ny the summer's potential box-office blockhusters ockbusters Columbia Pictures' "Last Action

Columbia Pictures' "Last Action Hero," starring Arnold Schwarzen-egger (see related story), Hollywood Pictures' "Super Mario Brothers," and Paramount's "Sliver" are pre-dicted by industry pundits to be the season's biggest films to feature poporiented soundtracks. Those albums will be battling it out

with soundtracks from other summer films, including Columbia Pictures'
"Poetic Justice," TriStar's "Sleepless
In Seattle," New Line Cinema's
"Who's The Man?" and "Mensoe II (Continued on page 122)

# **B'buster Plan A Mixed Blessing** Trade Reacts To In-Store Manufacturing

BY DON JEFFREY and PAUL VERNA

NEW YORK-Blockbuster Entertainment's decision to pursue two

ioint ventures with IBM to develop in-store manufacturing of CDs has hit a wall of opposition from most major record companies and skepticism from other large retail chains One venture plans to promote the technology to retailers as a hi-tech, low-cost means of inventory manage-

(Continued on page 124)

# Rethinking Restless: Indie Ready For Bigger Role In Biz BY CHRIS MORRIS otal role in Warner Music Group's new Alternative Distribution Alli-

IOS ANGELES-Only two years ofter its rehirth as an indepen-

rejuvenated artist roster and a piv-

dently distribut-

ed label, Rest-

less Records is

poised for fresh

growth with a



"People have to rethink what know thev

(Continued on page 115)

about Restless," says pres-ident Joe Regis, who bought the

SESAC, BDS Form

# **Latin Licensing Unit**

BY PAUL VERNA

NEW YORK-The agreement between rights organization SESAC and Broadcast Data Systems to implement a system of per-play royalty collection and distribution for Latin music constitutes a major departure from conventional methods (Bill-(Continued on page 109)



IN THE NEWS

Fast-Food Revival For

'Wayne's World' Vid PAGE 10

HE'S COMIN' AND HE'S COMIN HARDCORE. HARD AND PLAIN...





Looks Like A Job For... the new album, featuring "How U Get A Record Deal ?"







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11 compelling new songs from the Grammy Award winning singer/songwriter

# marcicohn

The new album featuring "Walk Through The World"

with guest appearances by: David Crosby David Hidaleo of Los Lobos, Graham Nash and Bonnie Raitt

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JOHN LEVENTHAY, MARK WISCH

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THE ATLANTIC GROUP

In Stores May 2

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## No. 1 IN BILLBOARD BILLBOARD 200 . 118 a CLASSICAL GORECU SYMPHONY NO 3 UPSHAW LONDON, SINFONIETTA + NONEYUEN 74 CLASSICAL CROSSOVER COUNTRY 38 \* IT'S YOUR CALL \* REBA MCENTIRE \* INCA u HEATSEEKERS . CONNECTEO . STEREO MCS . GG STIGGT/SLAND JAZZ 75 . SO NEAR, SO FAR . JOE HENGERSON . VINV JAZZ / CONTEMPORARY 75 # WES BOUND . LEE RITENOUR . GIT 31 . DOWN WITH TEH KING . RUN-D.M.C. . MOTHE • THE HOT 100 • 116 \* THAT'S THE WAY LOVE GOES \* JA ADULT CONTEMPORARY 107 \* TELL ME WHAT YOU OREAM RESTLESS HEART FEAT, WARREN HILL \* NOVUS COUNTRY JOHN MICHAEL MONTGOMERY - ATLANTA DANCE / CLUB PLAY # WHO IS IT \* MICHAEL JACKOSN \* ERC DANCE / MAXI-SINGLES SALES MAND IS IT + MICHAEL JACKSON # LATIN 73 ME ESTOY ENAMORANDO LA MAFIA • SONY DISCOS 29 THAT'S THE WAY LOVE GOES • JANET JACKSON • VIIISIN R&B RADIO MONITOR 30 **R&B SINGLES SALES** 30 . TYPICAL REASONS (SWING MY WAY) PRINCE MARKIE DEE • COLU ROCK / ALBUM ROCK TRACKS 108 \* LIMBE ON THE EDGE \* AFROSMEN \* GETTIN ROCK / MODERN ROCK TRACKS 108 \* RECRET \* NEW ORDER \* CAST TOP 40 AIRPLAY / MAINSTREAM 114 WO PRINCESA SPIN DOCTORS A FRE TOP 40 AIRPLAY / RHYTHM-CROSSOVER . FREAK ME . SILK . KGA TOP 40 RADIO MONITOR • THAT'S THE WAY LOVE GOES • JANET JACKSON • VISCEN 112 TOP SINGLES SALES \* THAT'S THE WAY LOVE GOES \* JANET JACKSON \* VIIGN TOP VIDEO SALES • 94 LASERDISCS 100 PINOCCHIO MUSIC VIDEO

# **Efua: The Sweet Science Of A 'Dream'**

hysics is the science of matter, energy, and the correlations between them. Creativity is the ability to conceive a personal science out of life's elements and intangibles and then make oneself its sole authority.

Given such precepts, "Dream Juice" (Virgin, due June 1), the debut album by Ghana-born singer/songwriter Efua, might be perceived as the synthesis of these two disciplines, an irresistible e-woman body of knowledge concerning the physics of person al compunction, i.e., once you've danced to it, you'll know you've been tested by an awfully seductive theory.

Prior to the 20th century, with its discoveries of subatomic particles and the concept of relativity, the traditional branches of classical physics studied sound, light, the relationship between heat and energy, the rules of charged particles, and magnetic re-

pulsion and attraction. Applying physics to popular music, a quick scan of the above categories indicates that rock'n'roll could well be the most encom-

passing throwdown between raw mortal energy and certain pressing carnal matter

Which is where the science of Efua comes in. Compared with her reinless and excursive songs-each a caboodle of Caribbean shanktoasting, sweet house pop, Afro-jazz hip-hop jams, and predawn cafe confessions-the intrin sic confines of much of contemporary dance pop appear perplexingly dismal. Why, you posit, doesn't every song on the radio or the rave speak-ers emanate as instinctively as "Move," "Down Is The Drop," "Is There More." or "Kiss Kiss," whose chatty, yielding insouciances denote the summer-night elation that is a dancefloor ideal? Efua (pronounced "f-wha") wonders the same

"Not being a trained musician," she explai 'I've never been overly aware of any of the usua strictures associated with conventional music, so I suppose the form of all my songs shows an attitude of 'Why not?' rather than a conservative

thing of 'What if?' When I first met Michael Garnette, the keyboard player who's wy musical collaborator, I'd sing him the lyrics to my songs, which might more from some world music tempo to walts time and then quickly in and out of a reggae grove. Michael's reaction would be, 'Hey' You can't have a song in two or three different would be, 'Hey' You can't have a song in two or three different would be, 'Hey' You can't have a song in two or three different collaboration and the song in two or three different collaborations are some song in two or three different collaborations. times!' And I'd be laughing, telling him, 'But Michael, I've also

got this fourth rap-tempo bit that comes later...'
"He'd freak and say, 'You're asking me to play everything like
it was jazz!' Since my dad was a complete jazz head as I was growing up, my reaction was 'Ooooh, I like the sound of that!!'

Born Efua (Ghanian for 'girl born on a Friday') Baker, daugh ter of a Cuban-born Jamaican entomologist and his English-Rus sian anthropologist wife, she left Africa while still in her infancy when her parents continued their intinerant research and teach ing regimen as university professors. The sweep of the Bakers' travels and the intricate tracery of their bloodlines imbued Efua with a supple outlook on humanity's supposed differences and assumed restraints. "We all need risks," she says. "My father came to England from Jamaica in 1945 with just a suitcase and a desire to form a steel band-there were so few in England at that time. From there, he got into the study of insects and raised me to believe you should never step on one! My mother had the same liveand-let-live, do-what-you-feel philosophy. The message I got from this was to be myself and not hold back."

this was to be mysein and not hold back."

To put it in the epigrammatic terms, the 28-year-old Efua selfmockingly imparts near the top of "Down Is The Drop": "I am not
a background type of chick." More ardent than assertive, she prefers to wager with her emancipated heart and let the chips collect where they fall. The diaphanous contours of "Dream Juice" are embellished with ingenuous anecdotes of caprice and comical insight, the particulars plucked from the days and nights of Efua's ming youth. She gets infatuated, she gets fooled, she feels ridiculous, and we've free to critique the fatuities, and a lot of 'e (as recounted in "Somewhere") are pretty damned funny. But if music is truth in motion, Efua makes every guileless word as edi-fying as the breezy gambols around which they're built. "Dream Juice" is the intimate omnibus of a blithe spirit, and nothing this natural could be simulated.

"I've never been able to sing a lyric that someone else wrote says Efua," suddenly giddy with her own unguardedness. "It feels too fake! I wrote 'Is There More' when I was 22, while I was walking along Bridge Road in

Barnes, West London, singing to myself about a love affair just beginning. I got signed on the ba-sis of 'Is There More' and four other demo songs I recorded in Christmas 1990. The vocal for 'Somewhere' is the original off the eight-track demo because I couldn't redo the moment I first told that story in the studio!"

In a genre often pinioned by mixing-board polish, "Dream Juice" is distinguished by its intent to preserve the spontaneous evolution of Efua's per diem quandaries and frolicsome quests. After studying jazz dance in Stockholm and attending Richmond College in Twickenthe lithe 5-foot-11-inch Efau became a clubland denizen who hoofed in Levi and Nike trade shows for the imaginative Production Team fashion troupe, besides accepting outre modeling stints ('I was a live underwear man-nequin in the window of Ktori lingerie on Wal-

ton Street") and ornamental appearances in video shoots for Maxie Priest and Soul II Soul. Favored influ-ences like Dennis Brown, Rickie Lee Jones, and Salif Keita shaped the raps and jingles Efua penned to accompany her own Production Team choreography, and prefigured the 10 dead-on-the-tip disquisitions of "Dream Juice."

The unpretentious range between Efua's satiny singing and her savory London street accent exposes the radius between her haphazard trials and her inner wiles. If the rapturous "Strawberry Boy," the album's first single (released May 18), details the artistic bent that rules her creative physics, then "Champagne," the single's U.K. B side, defines her laws of susceptibility: "We could chill for a while/And have something to eat/We could play for some time/Because I like the heat/I'd like to lay down on the table/Without my dress."

'Most of my songs are about love," says Efua with a droll giggle, "and the ones that aren't are about the chemistry between two people." Between now and September, many summer strangers like-

ly will become friends or lovers to the sound of Juice." Thus, it would be prudent to gain an advance acquaintance with Efua's alchemical assault, or prepare to be blinded

# THIS WEEK IN BILLBOARD

by Timothy White

### JANET'S IN CONTROL Janet Jackson's forthcoming self-titled album completes a trilo-

gy that began with her '86 smash, "Control." And control is exactly what she has taken over in her life, her career, and her songs. The new release presents the singer at a new point in all three. Larry Flick has the interview. Page 17

# SPEECH TOASTS HIP-HOP

Arrested Development leader Speech, corresponding from Paris, takes over the R&B spot this week as guest columnist. The rapper gets a serious craving for some American jams, and reflects on his upbringing as a child of hip-hop. Page 25

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Nashvilic: Lee Ann Pack, Lucy Giles Europe: Christine Cheetid, Laux Ann Thompson (London) Tokye: Bill Hersey Soetheast Asia: Grace Ig. 310-330-7888 (L.A.) Milan: Lucia Bonguando, 011-3396-254-462 Melbeumz: Amanda Guest, 011-181-824-8260/8283 (fax) Canadic: Room Berlavatta, 212-335-5016

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# Commentary

# **Pain And Gain In Artist Contracts**

The contractual and working relationships between artists and record companies are currently undergoing a high-pro file scrutiny as lawsuits over contractual disputes continue to eat up time and money in the music business

In signing an artist, a record company In signing at a con-is faced with the dilemma of devising a mutually beneficial contractual relation-ship with the artist while protecting its current and future investment in the artist against the unpredictability of human emotions. However, a contract should be one on which the record company can rely-one that will not be held later by the courts as unduly restrictive.

The existing contractual structure is in need of an overhaul. If an artist is given greater responsibility by his record com pany for the success or failure of his ca-reer, he may be less inclined to blame and sue the company if his expectations are not met

In today's contracts, the artist agrees to a number of limits, including exclusivity of performance for the record company and restrictions on his freedom to record what he or she wants. In some cases, the record company also may have the right to decide what will be recorded. In addition, the artist hands over absolute and discretionary record-release and promotion rights to the record company. These are restrictions that cause friction with the artist.

Meanwhile, the financial risks of the rec-ord company lie in the fact that recovery of its expenditure on the artist is limited to recoupment from the artists' royalty income. If a record company steps out of line, it is in danger of being considered in breach of contract; if it insists upon exercising its

be considered to be acting in restraint of trade. This leaves many unanswered questions about the status of existing contracts. Are all recording contracts inherently ille gal, being potentially in restraint of trade? If so, caveat record company. Are the protective and restrictive

terms of a record company's contract in excess of what it needs legally for the



'Are all recording contracts Inherently Illegal?

Richard Bagehot, partner with Lond based law firm Field, Fisher, Waterhouse, author of "Music

reasonable protection of its legitimate interests? In most contracts, the minimum recording commitments, the time "windows" in which a recording may be made, and the definition of what constitutes a 'contract year" all can extend what the artist thought would be a five-year deal into one that spans up to 10 years for the same number of recordings. While a maximum number of recordings to be made per contract year makes commercial sense to the record company, out of its context, and on a personal basis, it is inherently restrictive to a prolific and successful singer/songwriter.

The singer/songwriter is dependent for a living on the recordings being made, re-leased, promoted, and sold. The record company has, in that sense, an inordinate power and control over the artist's career through limitations and discretions in its

There are a number of areas in which restraint of trade claims could be made by artists against record companies. One such claim just waiting to be made by an artist would involve a record company's refusal to release unused tracks that are in excess of the requirements of the contract. Anoth-er claim could result from a record company deleting from its catalog recordings that are fading in sales, effectively burying them. Yet a third could be a claim by the artist for the mechanical copyright of those recordings for which he has paid back the record company through royalty recoup ment.

A recording contract also seldom guar antees a release outside its originating territory, and never for a licensed territory. even though the artist may have an exclusive worldwide deal. This produces a funsmental conflict between the interests of the record company and of the artist.

Is the only safe way forward for the par

ties jointly to present the contract to a court of competent jurisdiction, to have it examined and declared valid and enforceable? As that is not practical another anproach would be to have a form of joint venture between the record company and the artist, particularly if he or she is a proven and popular performer, to share the fi-nancial risk in his recordings in return for a higher share of profit. There is commercial value to be gained by the record company through innovation in its contractual approach and more freedom for the artist. However, as there is no gain without pain, the artist would have to accept that, within such a joint-venture structure, the days of bonanza recoupable-only advance payments would be over

# LETTERS

THE COST OF PROMS

The report of the appointment of Ed-ward McLean as CEO for the Performing Right Society (Billboard, May 1) touched on the society's recently aban-doned Performing Right On-line Mem-bership Services (PROMS) computer svstem project. It reports PRS as stating songwriters likely will bear the cost of PROMS." This is incomplete and could be misleading.

PRS has only one source of income; ev-ery penny of that belongs to all its mem--composers, lyricists, and publishers-so every penny it spends comes out of that income before it is distributed. There is only one place that the cost of anything can come from-the performance fees earned by PRS repertoire. PRS-member writers and publishers, who will justifiably be concerned about how the costs of PROMS will affect them, should know that even after the exceptional expense of the project write-off is taken into account, PRS' 1992 distributable income will be shown to have improved upon the 1991 figure by a sum ahead of the U.K. inflation rate.

> Controller, public affairs The Performing Right Society

Terri Anderson

### **CALLING RETAILERS TO ACTION** It is time for retailers to become aggres-

sive. After many years of mandates and dictatorial policies on the part of the la-bels, they now want to dictate to retailers that we cannot carry used CDs in our

Declaring that selling used discs "de-values" the CD, these same people encourage and support the sale of product through record clubs at eight CDs for a penny. Where do they think a lot of used CDs come from?

Obviously, the labels don't ren Obviously, the sabels don't remember the last time they talked to an indepen-dent retailer and pleaded for in-store play and marketing to introduce an artist they couldn't get MTV or radio to promote. Perhaps they forgot the truckloads of money they have carried to the bank bease independent retail broke an artist for them.

We resisted used product until January 1992. We were forced to enter the used market primarily because of the arrogant policy of some of the labels regarding returns. I can't tell a customer who has purchased a defective CD at my store that the label says they have a statistically insignificant amount of defects and my cus-tomer must keep their defect. No. I must replace the CD for my customer. I also

can't tell them to call a consumer quality line listed in the small print of the CD book because they will get no response. We have tested this line several times and after repeated calls over several weeks we never talked to anyone about the de fective CD we had in our hands. Since we started selling used-CD prod uct in our store, we have maintained a

higher increase percentage of new CD product than we did before selling used product. Many people sell older material and buy new material. Also, it is unusual for a hot new product to be in our used bins soon after it's released. Maybe it is time for some action instead

of whimpering into the corner like a whipped puppy. As a member of the National Assn. of Recording Merchandisers, we strongly urge that NARM consider filing a class action lawsuit against the la-bels to challenge the new policy regarding used product as restraint of trade and unfair business practice. The retail community must protect its existence. No one else will do it for us

> President Side 1 Music Richmond, Ind.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentanes should be submitted to Commentary Editor Susan Nursiata, Billboard, 1515 Broadway, New York, N.Y. 10035

# THE UNMISTAKABLE SOUND OF THE STEVE MILLER BAND



He's one of the most consistent artists in pop music history. With perennially best-selling albums that sound as fresh and distinctive today as ever... With one of the hottest and most hit-filled concert tours in North America... With the long-proven ability to land a song at the top of the charts... Steve Miller moves into the future on "Wide River."

# STEVE MILLER BAND, WIDE RIVER.

ON SAILOR/POLYDOR COMPACT DISCS AND CASSETTES

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Then	7/1	Wantangh, NY	Jones Beach Theater
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Tue	7/6	Holmdel, NI	Garden State Arts Center
Wed	7/7	Holmdel, NJ	Garden State Arts Center
FW.	7/9	New York, NY	Paramount
Sec	7/10	New York, NY	Paramount
Wed	7/14	Atlanta, GA	Lakewood
Thu	7/15	Nashville, TN	Starwood Amphitheater
Fire	7/16	St. Louis, MO	Biverport Amphithester
Set	7/17	Kamean City, KS	Sandstone Amphitheater
Time	7/20	Denver, CO	Bed Bocks
Wed	7/21	Denver, CO	Red Rocks
Fire	7/23	Oklahoma City, OK	Zon Amphitheater
Set	7/24	Dallas, TX	Sturplex Amphitheater
Sun	7/23	Houston, TX	Woodlands
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Sun		Costa Mesa, AZ	Pacific Amphitheater
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Tue	8/3	Las Vegas, NV	Thomas & Mach
Bad	874	Phoenix, AZ	Desert Sky
Fri		Concord, CA	Concord Pavilion
Set	8/7	San Francisco, CA	Shoreline Amphitheater
Sun	81/8	Sacramento, CA	CAL Expo
Tor	8/10	Freeno, CA	Selland Arena
Set	8/14	George, WA	Champs Amphitheater
	8/16	Anchorage, AK	Sullivan Arena
Wed	8/18	Honolulu, HI	Wakiki Shell



# **U.K. Trade Faces Antitrust Probe**

# Indie Labels Particularly Put Off By Report

LONDON-The U.K. record industry is facing what could be the first antitrust investigation of its business practices following the parlia-mentary inquiry into CD prices. Widely perceived as a public relations disaster, the hearings led to members of parliament calling for

CD price cuts of about \$3. dependent record labels are es pecially concerned. Chiefs of labels such as Beggars Banquet/4AD and Cooking Vinyl concluded at a May 10 most have that the livelihood of dozens of such labels is at risk if government forces them to drop their prices. The indies were concerned that their voices had not

# Rillhoard Latin **Meet Celebrates Prospering Genre**

RY JOHN LANNERT MIAMI-Diverse and prosperous are the words that best describe the U.S. Latin music industry now, as Bill-board kicks off its fourth annual In-

ternational Latin Music Conference Tuesday (18) here.
The U.S. Latin arena continues to expand its sales through an increas-

ingly variegated market whose topselling Latino albums have come from virtually every musical genre, including pop, salsa, merengue, ran-chera, Tejano, rap, and, in recent months, banda,

"We've had hit records in pop with Ana Gabriel, in salsa with Jerry Rivera, and in regional Mexican with La " says George Zamora, VP/ GM of Hispanic market leader Sony Discos. "The U.S. Latin market, which I would say was worth \$150 million wholesale last year, continues to grow and change with the music." Billboard editor in chief Timothy White points out that the magazine's conference has grown with the man ket, adding that significant upgrades in Billboard's coverage of the Latin market have emerged from past con-

"As a direct consequence of fact-finding and feedback at each previ-ous Latin Music Conference," notes White, "we have expanded our regular coverage in pertinent ways, whether it meant adding weekly Lat-in album reviews, expanding our Latin radio reporting and the length of the Latin Notas column, creating the Caribbean and Latin bureau chief position, or revitalizing our regional correspondent network so Billboard could quadruple the number of Latin feature stories that appear yearly on the cover. Billboard, for example, was the first national or international publication to do a cover story on the U.S. banda explosion.

This year's conference is no different: Billboard will be in Miami to listen, to eagerly evaluate all advice and suggestions, and then act on them in ways immediately appare in the publication. I never like to walk away from any meeting, let alone a conference, without generating and then implementing a host of fresh ini-(Continued on page 71)

At press time, the U.K. Office of Fair Trading was expected to announce its decision to refer the mu-sic industry to the Monopolies and Mergers Commission, the U.K. antitrust authorities. Such a move would be far more damaging than the existing inquiry as movement on the London stock exchange showed. After comment in Sunday papers on a likely OFT probe, shares in W.H. Smith fell 27 points, and Thorn-EMI stock dropped sev-

eral points. . Meanwhile, the parliamentary inquiry into CD pricing, held by the Commons Select Committee on National Heritage (Billboard, May 8). announced its findings at a press conference May 12 here.

The committee, chaired by Gerald Kaufman, a member of the opposition Labour party and its former spokesman on foreign affairs, decided to investigate reasons for the disparity between U.K. prices and their equivalent in the U.S.

been heard during the public de-

their costs by at least two pounds report from the committee "Retailers too should put pressure on the down." Stores should also lower their prices, said Kaufman, who declined to quantify the reduction they should bear.

Members of parliament also were highly critical of the way the charts were run, saying that the top 40 is manipulated by record companies, and is no more than "a cynical confidence trick." Committee member Dr. John Gorst said. "I think it's rigging. If politicians did something similar in elections there would be an outery."

The report, which is a public docment, concludes, "It is now time for consumers to show that they will no longer bear the prices cur-rently charged for full-price com-pact discs. In the United States 'the consumer is king': it is high time that the [U.K.] customer insisted (Continued on page 123)

# Nickelodeon, Epic Ink Deal For Audio, Video Releases

BY DEBORAH BUSSELL LOS ANGELES-Nickelodeon one of the largest producers of original children's TV programming, has signed an exclusive, long-term domestic agreement with Epic Records to manufacture and distribute home video and audio product via

Sony Music

The first releases are slated for the fourth quarter and will cover ti-tles derived from original programminer on the Minkeledoon network and newly developed, original proiects for direct release to home video and audio markets. The first product is scheduled for

September, says Dave Glew, president of Epic Records. In the first year, up to 40 video titles and some eight audio titles will be released. While Glew would not name specific artists, he says it is likely some Sony artists who normally do not record for kids will use the agreement to explore the children's mu-

We will use the Columbia and Epic rosters in the children's realm," he says. "A number of au-dio projects are being planned and recorded now Product will target the 2-to-11-

year-old demographic, with an emphasis on kids between the ages of and 11, says Anne Kreamer, senior VP of consumer products at Niekelodeon

Initial titles will be generated by such programs as "The Ren & Stimpy Show," "Rugrats," "Doug," "Eureeka's Castle," and "Clarissa Explains It All." Each title will include original footage that didn't appear on TV. Kreamer says. We want to deliver a fresh ex rience tied to some of the kids' favorite programs, but which go beyond sitting in front of the TV." she

Nickelodeon's library contains some 400 hours of original program-(Continued on page 124)



Platinum Pettibone. MCA Music Publishing executives present Shep Pettibona with a platinum album in recognition of his contribution as songwriter and producer on Madonna's "Erotica" album, Pettibone currently is working on Taylor Dayne's uncoming album. Shown in back row, from left, are John Alexander, senior VP of creative; Merril Wasserman, VP of international acquisitions; and Bob Cutarella, director of creative services. In front row, from laft, are Jane Brinton, manager; Pettibone; and John McKallan, MCA Music

# 'Wavne's World' Seen As McDonald's Next Plat Du Jour

BY SETH GOLDSTEIN and FARI PAIGE

NEW YORK-McDonald's may be bringing "Wayne's World" back from the video dead. The fast-food chain reportedly is close to licensing the ti-tle from Paramount Home Video for a fourth-quarter promotion that would replicate last year's McDonald's offer of "Dances With Wolves" for \$7.99 with the purchase of a sand-

"Dances" delivered an estimated 7 million-8 million cassettes and infuri-ated the Video Software Dealers Assn., which sued licensor Orion Home Video on behalf of its members, who the association said were illegally denied access to the movie at the same price. Despite the legal tangle, studios want more such opportunities to move catalog and current product, evident in discussions at the recent National Assn. of Video Distributors conference. NAVD drew su-permarket, and fast-food specialists such as Promotional Concepts and Simon Marketing, which brought "Dances" to McDonald's. "Wayne's World" presumably will

not offer the same problems because mass merchants and video retailers had ample opportunity to sell the title when it went direct to sell-through last summer-and moved many few-(Continued on page 124)

# Indie Retailers **Band To Fight Used-CD Policies**

BY ED CHRISTMAN

NEW YORK-The controversy over used CDs has served as a catalyst for independent retailers to form a new trade association.

After years of complaining that the majors don't pay enough attention to independent retailers. the merchants are banding to-gether to address the used-CD issue and other problems affecting small retailers

Four small chains and an independent retailer have joined forces with Don Kulak, founder of the Independent Music Assn., to form the Independent Music Retailers Assn.

Kulak, executive director of the fledgling organization, says, There is a need for these retailers to communicate between them and to present a collective face to the manufacturers. We don't want to work against the major [distributors] but with them."

Kulak also is executive director of the Ringwood, N.J.-based Inde-pendent Music Assn., a trade group that represents 1,600 inde-(Continued on page 115)

# Time Warner Interactive Service Gains Support Scientific-Atlanta, Toshiba Team For Converters RY MARILYN A GILLEN tions capability that will transmit at

NEW YORK-Time Warner Cable's plan to deliver interactive entertainment services over a fiber-optic highway moved another step forward with the announcement that Scientific-Atlanta and Toshiba will team to develop and manufacture the set-top converter boxes necessary to drive the services home.

The terminals, which a Scientific Atlanta spokesman describes as having the guts of a computer, will be able to handle two-way digital video and audio transmissions and other interactive multimedia services. Among the offerings that will be ac-cessible via the boxes, Time Warner cites video-on-demand, full-motion interactive video games, and interactive home shopping.
Time Warner Cable, which reaches

about 7 million homes in 36 states, initially will roll out its interactive cable network to a limited subscriber base in Orlando, Fla. (Billboard, Feb. 6) The company anticipates completing construction of the system for demonstration purposes by year's end, with the first customers to be hooked up in the first part of 1994.

The initial phase of construction will encompass 10,000 homes.

The planned converter boxes will contain video and audio decompression equipment, a high-capacity microprocessor, and digital communica-

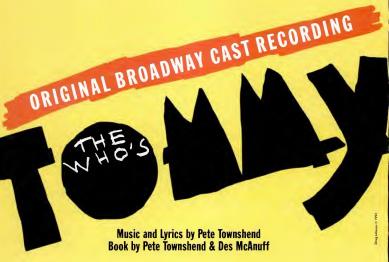
45 megabits per second per channel. The prototype design will be geared to the current MPEG digital compression standard, but is said to be upgradable to other standards as they Additionally, the boxes are ain

at "interoperability," which Time Warner Cable communications VP Mike Luftman says "means that anything that's developed will be compatwith other systems. So you wouldn't have from one city to the next a full-service network version of the Beta vs. VHS problem."

Despite its hi-tech, high-power nature, Time Warner and Scientific-At-(Continued on page 124) 是时

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# Artists&Music

# **New Clannad Set Coming To America** Atlantic Follows BMG's Worldwide Schedule

BY MELINDA NEWMAN

NEW YORK-Atlantic Records is releasing the new Clannad album, "Banba," June 1, despite the fact that the band's last release, still climbing Billboard's World Music

"Anam" came out domestically last July, shortly after Atlantic signed the Irish group. However, the record was released in the rest of the world in 1990 via RMG which distributes the band's product outside of the U.S.

"We would be delaying 'Banba' if we could," says Doug Morris, co-cheirman/CEO of The Atlantic Group, "but we can't control BMG. They're doing what's best for them. so it means we have to react to that. I have no beef with them. Clannad's manager David Kavan

agh admits, "I don't think it's ideal timing. We would have much pre ferred to come with the album in Oc-



CLANNAD: Maira Brennan, Padraig Duggan, Noel Duggan, and Ciaran toher and let 'Anam' run its natural

course here, but the imports would Imports are "a very real concern for us," says Jason Flom, Atlantic Records VP of A&R. "To our knowledge, 'Anam' sold approximately 50,000 albums on import prior to our

releasing the album. "Anam" is still being propelled by the atmospheric Gaelic song "Har-ry's Game," which received tremen-

Passat commercial. In fact, the album had sold roughly 30,000 units before VW began airing its spot last Decem-ber (Billboard, Feb. 27). According to Morris, it has now topped the 350,000 mark. On Billboard's biweekly World Music Albums chart, "Anam" jumped four places to No. 4 last

dous exposure through a Volkwagen

Atlantic and Clannad hope Anam" has created a demand for more material Domestically Kayanagh says, prerelease orders for "Banha" have set a career high. "I hebeve [pre-orders] are over 200,000 in the U.S. Prior to going to Atlantic, our biggest seller was 70,000," he says. Additionally, he says the success of "Anam" in the U.S. has boosted the band worldwide. "Banba,"
which was released in the U.K. last. week, enters Billboard's Hits Of The U.K. chart at No. 5 this week, making (Continued on page 113)

# Capitol Has Good Vibrations On 134-Cut Beach Boys Box

ATIN . CLASSICAL . JAZZ . MUSIC VIDEO

LOS ANGELES-Capitol Records hopes to catch a long-building wave it releases a boxed set documenting the musical career of the Beach

Boys. Titled "Good Vibrations: Thirty Years Of The Beach Boys," the 134 track retrospective features all of the group's top 40 hits (from 1962's Surfin' Safari" through 1988's Kokomo"), including material from the band's Capitol, Reprise, and Caribou tenures. The set also contains selections from the legendary unreleased "Smile" album. The set, which will retail for approximately \$60, will be available as five CDs or four cassettes in a 6-by-12-

Underscoring Capital's full-throt

age, senior VP of artist and catalog development Clark Duval says. We're giving the project the same level of commitment we give to any current front-line release

The campaign starts a week before street date with a major promotion on the QVC home-shopping channel, which will feature the boxed set for 14 days. Duval expects heavy sales through QVC. which "came in with a substantial order." but also anticipates that the exposure will raise consumer awareness and "drive people into

The label concurrently will support "Good Vibrations" with tie-ins with oldies stations across the country, heavy advertising and display sts for retail accounts, and a (Continued on page 113)

# CD. Jewel-Box Recycling **Under Way At Some Plants**

BY MARILYN A. GILLEN

NEW YORK-New efforts to keep discarded CDs and jewel boxes in the manufacturing loop by turning them into jewel-box trays are quietly under way in the U.S. Though unglamorous and untrumpeted, the process is seen as potentially high-impact in terms of

volume, with one tray maker, Atlenta Precision Molding, already reprocessing some 100,000 pounds of scran CDs per month.

Although there is no plan in the U.S. to follow the extensive CD recycling efforts mounted by Poly-Gram at its plant in Hannover, Germany (Billboard, April 24), other methods of reducing landfill waste from rejected or returned discs and jewel boxes are employed at a number of manufacturing facilities. Already in operation at some

plants are systems to grind up old iewel boxes for use in the manufacture of new ones. Several manufacturers, including PolyGram Manufacturing and Distribution Centers in Kings Mountain, N.C., also have long been grinding up a portion of un-wanted CDs for sale at pennies a pound to outside companies that use the scrap in making secondary products such as asphalt.

Still others, such as Disc Manufac-turing Inc. in California, sell unmetallized CDs and plastic scraps to vari-ous plastics companies, for use in products not related to the record industry.

"The industry is definitely going to a recycling mode," says Dick Meixner, managing director of Denon Digital Industries, noting his firm recently began sending its discards to a grinder to have them turned into trays, the opaque plas-(Continued on page 102)



The Doctors Ara In. At a luncheon at New York's Hard Rock Cafe. executives of Epic Records and MTV appounce the Soin Doctors' sur tour, presented by MTV's "Alternative Nation," with Soul Asylum and Screaming Trees as opening acts. Spin Doctors also received a plaque commemorating double-platinum sale of their debut album, "Pocket Full Of Kryptonite." Shown in back row, from left, are MTV VP of music and talent Rick Krim; MTV VP of ad trade marketing John Shaa; Sony Music axecutiva VP Michele Anthony; Epic president Dave Glew; Epic Associated president Richard Griffiths: Epic senior VP of promotion Polly Anthony; and Sony Music president Tommy Mottola. In front row, from laft, are Spin Doctors Chris Barron, Mark White, Eric Schenkman, and Aaron Comess; artist manager David Sonnanberg: and MTV VJ Kennedy Montgomery.

# Rhino Spearheads Multiple-Act L.A. Summer Folk Fest

■BY CRAIG ROSEN

LOS ANGELES-Rhino Records Ben & Jerry's, Northwest Airlines and Concert Associates are hoping to give baby-boomers a Lollana looza of their own with the Trouba dours Of Folk Festival set for June 5 and 6 at IJCLA's Drake Stadium. The festival, which will benefit

the university's performing arts program, was inspired by the three Troubadours Of The Folk Era compilations Rhino released in spring 1992. In fact, many of the artists featured on the series-including Hamilton Camp & Bob Gibson, John Hammond, Richie Havens, Carolyr Hester, the Kingston Trio, Tai Ma hal, Odetta, and Joni Mitchell-are scheduled to perform during the two-day event.

Event organizers are optimistic that the festival will work in other markets as well, and have tentative plans to stage an event in New York in September, and to make it an an nual event in Los Angeles. If the L.A. dates are e success, there also is the possibility of a full-scale tour next year, organizers say. A possible Troubadours Of Folk

Festival television special and a home video release also are being discussed. The festival is the brainchild of Rhino A&R coordinator Ted Myers.

according to label president Richard Foos. "He found out that many of the artists on our compilations were still working and still touring," says

The event will mark the first time in 25 years that a folk festival of

# Manufacturers Studying Magnetic Security Standard BY PAUL VERNA

NEW YORK-The possible adverse effects of acousto-magnetic retail security systems on tape-based media have emerged as a major concern of music manufacturers in their efforts to implement an industry-wide standard for merchandise protection.

The six majors currently are evalu-ating the recent recommendation by the National Assn. of Recording Merchandisers to use Sensormatic Electronics Corp.'s magneto-optical secu rity system to tag prerecorded music and video product at the point of manufacture.

Their concern is expressed in a statement from the Recording Industry Assn. of America that reads "Since the NARM announcement. questions have been raised about the

impact of acousto-magnetic technology on the sound quality of audiocas-At least three of the six majors are conducting their own tests of the

technology, which was found in resormatic rival Checkpoint Systems Inc. to deteriorate the sound quality of type I tape packaged in cardboard "O" packs; type I tape is used to manufacture singles and lower-priced cassette lines, according to industry In addition, Checkpoint director of

business development Dave Showmaker claims that other grades of tape and packages are also susceptible to sound degeneration. However, these claims could not be substantiated by the record companies, since their tests are still in progress.

The distinctions may be moot, since the majors contacted by Billboard say they will not tolerate any sound adation on their product.

"We can't do that to our product under any condition," says Sony Mu-sic Distribution president Paul Smith.

"We have to get over that hurdle; everything else is secondary CEMA Distribution president Russ Bach agrees. "Our primary concern is in the area of cassettes. We want to

make sure the system is failsafe." be An additional concern relating to audiotape is the apparent difficulty in

embedding the security tag inside the product. The majors argue that tagging the outsides of cansette boxes would be ineffective as a measure to nter theft and would undermine NARM's initial goal of creating a system whereby tags would be con-

(Continued on page 122)



# **Brooks & Dunn Take ACM Triple Crown** Gill, Tucker, Garth Also Score At 3-Hr. Event

LOS ANGELES-Last year it was Garth Brooks. This year, it's Brooks & Dunn. The Arista Records act was the big winner May 11 at the 28th an nual Academy of Country Music Awards show here, And, like Brooks, who enjoyed substantial sales gains after last year's ACM triumphs, Brooks & Dunn can expect increased demand for their music in the coming

The Nashville-based team of Kix Brooks and Ronnie Dunn took awards in three of the four categories in

# **Country Women** See Sales Gains From TV Special

BY EDWARD MORRIS

NASHVILLE-The May 6 broadcast of "The Women Of Country on CBS-TV appears to have sizably increased album sales for many of the artists featured on

The fact that several of the omen who appeared on the special were also on the Academy Of Country Music awards show on NBC-TV less than a week later is likely to maintain their momentum

Among the top beneficiaries of "The Women Of Country" exposure are Mary-Chapin Carpenter (whose songs opened and closed the special), Kathy Mattea, Pam Tillis, Suzy Bogguss, and Michelle Wright All were featured per-

Reba McEntire, who did not perform on the show but who was cited prominently for her work, (Continued on page 123)

which it was nominated and also performed at the awards show, which was nationally televised by NBC.

After last year's show, Brooks' "Ropin' The Wind" shot from No. 7 to No. 5 on The Billboard 200, while his "No Fences" was up from No. 15

Brooks & Dunn were named top vocal duet and took honors for single record of the year for country dance club sensation "Boot Scootin' Boogle and album of the year for the double-platinum "Brand New Man," current-ly No. 63 on The Billboard 200. Brooks & Dunn's only defeat came

in the song-of-the-year category, in which "Boot Scootin' Boogie" lost to Vince Gill's ballad "I Still Believe In "Gill also won top male vocalist In accepting the song-of-the-year honor, Gill commented on country music's growing popularity: "Watch-

ing the show, I've marveled at how intry music has grown," he said. "It hasn't changed, it's just grown." Tanya Tucker, who picked up video-of-the-year honors for "Two Snarrows In A Hurricane," directed by Joanne Gardner, dedicated her award to her friend, Beverly Hills hairdresser Michael Toyar, who is suffering

from AIDS and was too ill to attend Other winners included Michelle Wright, top new female vocalist; Tracy Lawrence, top new male vocalist; Mary-Chapin Carpenter, top female

vocalist; Confederate Rails new vocal duet or group; Diamond Rio, top vocal group; and Garth Brooks, entertainer of the year.

The special Pioneer and Tex Ritter

awards were presented to country legend George Jones and George Strait, respectively.

Jones was fêted for his influential

career of more than 40 years. Presenter Garth Brooks noted that the honor was "long overdue," while Jones vowed he would continue per-forming as long as he lives, adding, I wish radio would pay attention to us older artists."

Strait picked up the special film

award for "Pure Country," which also spawned a successful soundtrack album.

Yet the winners were almost over shadowed by a multiple nominee who was shut out. Billy Ray Cyrus, whose Mercury debut, "Some Gave All," has sold more than 7 million copies. was nominated in four categories, but went home empty-handed.

Cyrus also was subjected to boos and hisses from the crowd, suggesting his enormous success has snawned a backlash. Several artists sympathetic to Cyrus' plight commented on the bashing.

Cyrus wasn't the only artist with tremendous sales to come up short at the awards. Even Garth Brooks, who picked up his third straight entertain er-of-the-year award, lost in the album-of-the-year and male-vocalist cat-

The ACM awards were expanded to three hours this year to include more performances. Among the artists featured were Gill, Brooks & Dunn, Wynonna, Alan Jackson, Garth Brooks, Reba McEntire, Tanya Tucker & Delbert McClinton, Travis Tritt, Alabama, Doug Stone & Patty oveless, Lorrie Morgan, Billy Dean & Suzy Bogguss, and John Anderson.

The show, which has been ratings winner for NBC in the past, continued to perform well despite strong compe tition. Although it lost to ABC's "Full House," "Roseanne," and "Home Imrovement" in those half hours, it helped NBC win the night, posting a

14.3 rating and a 23 share. Winners in the instrumentalist categories, announced prior to the tele-cast, included Glen Worf, bass; Eddie Bayers, drums: Mark O'Connor, fiddle: John Jorgenson, guitar: Jerry Douglas, specialty instrument (dobro): and Jay Dee Maness, steel guitar.

Also garnering pretelecast awards were Billy Bob's, Fort Worth, Texas, country nightclub of the year, Jon Conlon, WGKX Memphis, DJ of the year; and KNIX Phoenix, radio sta tion of the year.



Neville On 'Tour.' Aaron Neville relaxes backstage after a show Angeles' Cinegrill, at which he performed songs from his current A&M solo alburn, "The Grand Tour," including the single "Don't Take Away My Heaven." Neville will continue touring with The Nevilla Brothers through the summe Shown, from left, ara A&M senior VP of sales Richie Gallo; senior VP of promotion Rick Stone; senior VP of markating Jim Guerinot; Neville; produce Steva Lindsey, senior VP of A&R David Anderle; and senior VP of business affairs Milt Olin.

# Udder Madness: Aerosmith Album Cover Incites Debate

BRY DON JEFFREY

NEW YORK-The cover of Aerosmith's new album, depicting a cow with an earring through a pierced nipple on its udder, has drawn reactions from an animal rights group and the London subway system, among others, but nary a word from In fact, most retailers are happy

with the album, "Get A Grip," wh debuted at No. 1 on The Billi oawl 200 for the week of May 8.

We've had no customer complaints that I've heard," says Lew Garrett, VP of purchasing of 355-unit Camelot in North Canton. Ohio. where the album was the chain's best seller for two weeks. Garrett adds. "Frankly, we heard more discussion about the cover art before it was released than we did after it was re-

Arnie Bernstein, president of The Musicland Group's Music Stores Divi-sion, adds, "Haven't heard a word." The cover appears to be a photowith a hoop ring through one of the five teats on its udder. There also is an Aerosmith logo branded onto its hide. But sources say the picture is a computer-generated image. Advertisements for the album

were banned by the London subway system. Brian Robinson, managing director of London Transport Advertising, states, "After careful consideration LTA regrets that it cannot accept the poster for HMV advertising the album 'Get A Grip' due to the po tentially disturbing nature of the design, which may cause offense amongst sections of the Underground audience.

According to USA Today, the dection brought about a reaction from Wal-Mart, the nation's largest mass merchandising chain, which decided to paste price stickers over the of fending udder. The retailer did not return phone calls to confirm the re-

However, Louis Kircos, senior VP (Continued on page 118)

# EXECUTIVE TURNTABLE

RECORD COMPANIES. Jorgen Larsen is named president of MCA Music Entertainment International in London. He was managing partner of Deut-sche Schallplatten Berlin (DSB). Jerry Greenberg is appointed pres ident of Michael Jackson's MJJ label

in Los Angeles. He was president of WTG Records, a subsidiary of Sony Ele Ir rez is named president and

CEO of PolyGram Spain. He was president of Twentieth Century Fox Denis McNamara is prom senior director of international A&R

for Polydor Records in New York. He was director of international A&R. Marilyn Batchelor is appointed marketing director for MCA Records in Universal City, Calif. She was executive assistant and product man-agement coordinator in the R&B department of Virgin Records. Matthew Aberle is named A&R di





rector for the Imago Recording Co. in Los Angeles. He was an A&R repre-

sentative for Morgan Creek. Kelly Mills is promoted to director of advertising for A&M Records in Los Angeles, She was New England promotion manager.

Watt Disney Records in Burbank. Calif., names Amy Malsin director of public relations and Jane Gordon assistant manager of public relations They were, respectively, manager of public relations for the label and publicist at Kathy Gangwisch & Associates. Wayne Chernin is named North-





east regional sales director at Poly-

Gram Label Group in New York. He was a sales representative at Poly-Gram Distribution. Robert Greenbaum is no ager of A&R for Columbia Records

in New York. He was assistant music director at WDRE New York. I.R.S. Records in Los Angeles names Charles Nobles director of strategic planning and Jim Beisner director of manufacturing and strategic marketing information. They were, respectively, director of royal ties for I.R.S. and trade budget ana-







DISTRIBUTION. Joe McFadden is promoted to senior VP of marketing and sales for CEMA Distribution in Los Angeles. He was VP of marketing

PUBLISHING. EMI Music Publishing in New York promotes Brooke Morrow to director of international and U.S. creative operations and Claude Mitchell to creative director. East Coast. They were, respectively, manager of international repertoire and





nager, East Const. Erich Bulling is appointed creative director, Latin Music, for Warner/

Chappell Music in Los Angeles. He was an independent writer/arranger/producer who has worked with such artists as Earth Wind & Fire, Julio Iglesias, Frank Sinatra, and Kenny Rogers.

RELATED FIELDS. Doug Herzog is named president of MTV Productions in New York. He retains his title of senior VP of programming for MTV Music Television.

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# **Janet Makes Definitive Statement** New Set Takes On Love, Life, Libertu

NEW YORK-Prepare to meet the adult Janet Jackson. With "janet..." the first release under the singer's \$40 million deal with Virgin Records, she completes the per-

sonal and creative evolution she started with her 1986 breakthrough alburn, "Control." Over the course of a three-album cy-

ele, Jackson has issued a declaration of independence from family ties, gained a social conscience, and, finally, become an assertive woman in touch with her emotions and sexuality. The album is "about love, it's about

falling out of love, being in love," says Jackson, "After 'Rhythm Nation,' I decided to take that route. It's about what's happened in my life: past, present, and what I'd like to have in the fu-

Working once again with producers Jimmy Jam and Terry Lewis, Jackson also broadens her musical scope on 'lanet." by layering deep-house, swing jazz, hip-hop, rock, and Caribbean ele ments on top of a radio-minded jack/ funk foundation. Leading the set is the single "That's The Way Love Goes," a sultry blend of lazy guitar picking and shuffling soul beats. Last week, the track charged to the top of Billboard's Hot 100 in its third week, making it the second-fastest-rising single-behind the Beatles' "Can't Buy Me Love"-in the history of the chart.

Also, a week before climbing to No on the Hot R&B Singles chart, "That's The Way Love Goes" made a record-breaking debut at No. 8 on that

The single's success bodes well for the overall picture of "janet.," which reportedly ships more than 2 million units Tuesday (18).



This is a guy with the talents of a

Billy Joel or a Don Henley," says Doug

Morris, co-chairman/CEO of the Atlan-

tic Group. "My guess is that he's going

to carry the mantle of artists a little bit

older. He is a remarkable artist and a

On June 1, Atlantic Records and its

affiliates worldwide will release Cohn's

second album, "The Rainy Season,"

which features guest performances by

the likes of Bonnie Raitt, David

Crosby, Graham Nash, and Los Lobos'

David Hidalgo. The album's first sin-

gle, "Walk Through The World." has

been launched by Atlantic at album-

rock, adult-contemporary, and pop ra-

Cohn snuck up on fans and the rec-

ord industry two years ago, and now he

returns amid expectations he could

Cohn philosophically. "I'm glad it went down the way it did," he says of his unheralded debut. "That was to my ad-

vantage. It's all part of the growing

The process of writing his follow-up

album was not a calculated one, says

Cohn, "I didn't step back at the begin-

ning and decide what I wanted it to be," he says. "It pretty much unfolded

The choice and sequencing of songs on "The Rainy Season" then brought

shape to a record on which Cohn sings

about, among other things, a trinity of

(Continued on page 23)

never have imagined then. 'It's the same for everybody," says

in an unconscious way.

# "It's a privilege to work an album like this," says Virgin president Phil

Quartararo. "If there is any pressure, it's in our desire to do it justice in the Jackson, who is participating in ev-

ery decision surrounding the project, has insisted on a low-key marketing approach. "We have purposely not built a campaign with a lot of lavish bells and whistles," Quartararo says. 'We agree with Janet in that everything must be rooted to the music." Part of Jackson's plan is to maintain

a close relationship with her urban base, while continuing to build her following in the pop mainstream. The (Continued on page 23)



As The Crowe Flies. Members of the Black Crowes headed to The House Of Blues Cambridge, Mass., to catch the Muddy Waters Blues Band, which feetured original planist Pinetop Perkins, and bassist Calvin "Fuzz" Jones. Shown, from left, are the Crowes' Marc Ford and Chris Robinson; Jones, and the Black Crowes' Eddie Harsol

# **New Orleans On The Move; Charity Kiss;** Gibson In U.K. 'Grease'; Country Bloom

by Melinda Newman

AISSEZ BON TEMPS: For those who couldn't get to the New Orleans Jazz & Heritage Festival, the event will now come to them. Festival New Orleans!, a con-cert featuring up to eight bands on three stages, plus traditional N'awlins food and crafts, will hit 18 cities this year, starting with Dallas June 26. The amphitheater outing, booked by the William Morris Agency, is being produced by Quint Davis and George Wein of Festival ons, the creators of Jazz Fest (see story, page 22), and Dunny Scher of Bill Graham Presents. Among the acts

participating on selected dates are Buckwheat Zydeco, Zachary Richard, the Radiators, Beausoleil, Evangeline, John Mooney & Bluesiana, the subdudes, the Zion Harmonizers, the Young Olympia Bross Rand and the Famous Rocks Of Harmony.

KISS AND TELL: Artists are lining up to record tracks for an up-



H1S AND THAT: Atlanta-based Sky Records. along with sponsors WNNX, WAGA-TV5, and The Roxy, will throw a summer kick-off party June 11 to benefit local youth service organization Campus Live, which produces a monthly television program high-lighting area teens. The evening will feature Sky bands Vigilantes Of Love, Reversing Hour, Insane Jane, Five-Eight, and Seersucker. Tickets for the show are \$5... Mick Fleetwood will be the speaker at the Univ. of California at Berkeley's graduation ceremonies Thursday (20). Fleetwood also will be presented with an award from the school's Committee For Popular Culture Studies . . . Although Ozzy Osbourne supposedly has hung up his touring shoes, his fans can relive the artist's 1991 and 1992 tours via "Live & Loud." a home video to be released May 25. and the similarly titled double album, coming from Epic June 15 . . . Michael Jackson will receive the Lifetime Achievement Award from the Guinness World of Records Museum Wednesday (19) in Hollywood . , . From the 1700s and "Les Miserable to the 1950s and "Grease": Debbie Gibson will play

Sandy in the 20th-anniversary production of "Grease" opening July 15 at London's Dominion Theater in the

West End . . , Windham Hill releases "Visom: Contemporary Music From Brazil" May 25. The sampler is the U.S. debut from Brazilian contemporary instru-mental label Visom. . . The North Carolina Music Showcase is planned for June 3-5 at Wilmington's Mad Monk club. Sponsored by ASCAP, the event will feature 15 area bands.

ON THE ROAD: Foreigner launched a five-month tour May 7 at the St. Lucie County Civic Center in Ft. Pierce. Fla. . . . Jimmy Buffett starts his annual summer tour June 3 at

Shoreline Amphitheater in Mountain View, Calif. Opening the dates with special preshow park-ing lot parties will be Margaritaville Records act the Iguanas. ... Lynyrd Skynyrd continues its amphitheater outing through

July 11... The Allman Brothers Band starts its latest outing Saturday (22) at Costa Mesa, Calif.'s Pacific Amphithea-

CONTINUITY: Continuum Records has named Joseph DeMeo to the position of GM. He replaces Howie Gabriel, who is now VP of sales and marketing at Sony's TriStar Music Group. DeMeo has been in the industry since the late '70s, when he worked as an account service rep for Phonodisc in Seattle. Other posts include PGD's director of field marketing and Island Records' senior director of sales

THE SOUTHERN BEAT: We just returned from a trip to Nashville, where the flowers were in bloom and summer was well under way. The good news is that despite the amazing amount of success coming out of that town, label heads remain levelheaded and extremely accessible. They were equally divided on how long the current country boom will last and whether it is a true multi-layered regeneration or simply led by such me-gasellers as Garth Brooks and Billy Ray Cyrus, who give an overinflated picture of the genre's undisputed rosy state. Given the advance tapes we heard on several newcomers, we'd say Nashville's stock will continue to rise for quite a while longer. An interesting tidbit: Several sources noted that many of the upcoming artists formerly made their living as songwriters. Now that they are hording their best songs for themselves, some singers who relied on material by others probably more than half of the current recording artists) are having a tough time getting top-notch material. So burgeoning songwriters take note: Music City is hanging out the Help Wanted sign.

# Label Forecasts Sunny Sales For Cohn's 'Rainy Season' BY THOM DUFFY

LONDON-Mare Cohn took the music siness entirely by surprise.

With singer/songwriters distinctly out of fashion on the pop scene, Cohn emerged in early 1991 with a modestly produced, self-titled debut album on Atlantic Records, released with virtually no fanfare or hype. Yet within 12 months his debut disc

went gold in the U.S. and sold solidly across Europe, the single "Walking In Memphis" cracked the top 20, and this Cleveland native with the melodic gift and the coulful voice walked off with the 1992 Grammy for best new artist. In a field of Grammy nominees dominated by dance and hip-hop acts,

Cohn's victory last year made a statement about the continued appeal of the rock singer/songwriter and his own po-



MARC COHN

# **Ferry Finds Release Rephrasing Favorites** 'Taxi' To Open Doors For Delayed 'Horoscope' Set?

sonhisticated I ONDON The chanteur image of Bryan Ferry. which finds its latest expression on his new Warner/Reprise album. "Taxi," can be traced back directly to his Auntie Ethel.

Ferry recalls how his aunt took a key role in his musical education by playing him Nat "King" Cole, Billy Eckstine, and the Ink Spots when he was no more than 4. "I think I was brainwashed into crooning-type singing." he smiles. Now, some 40 years later, the former Roxy Music leader turns his vocal refinement to a distinctive set of personal favorites first made famous by the likes of Fontally Base the Shirelles the Vol-

et Underground, and Screamin' Inv Hawkins Ferry says his interest in jazz



lie Parker had done several versions over the years of the same song, which usuhe hadn't tten. Same written. with Billie Holiday. I bring the same attitude to do-

ing other people's songs. Sometimes it's great for me as a writer to get away from my writing. In the '70s, one of the reasons I was so prolific was that I took the pressure off by

doing albums like 'These Foolish

That album, released late in 1973. failed to chart in the U.S. but launched a high-profile parallel solo career for Ferry alongside Roxy Music. Since the group disbanded in 1982, his "lounge lizard" persona has made him an easy target for sections of the British press, and Ferry is aware of the mixed reception that greeted "Taxi" at home, when it was released in the U.K. several months

"It always amazed me that people tend to view covers albums-I don't particularly like that word-with distrust, as if they're B movies," he says. "I think if you keep a song too

(Continued on page 21)

# **Caroline Bienstock Maps New Creative Initiatives**

BUILDING BLOCKS: Caroline Rienstock now wearing two highprofile hats at leading independent publisher Freddy Bienstock Enterprises, is overseeing new creative initiatives. Her father formed the firm in 1966 after he bought out the U.K. operation—now known as Carlin Music-owned by his former employers. Jean and Julian Aberbach.

Bienstock, who joined the company in the mid-80s, most recently served as CFO, a function she keeps as she becomes COO of the company's worldwide activities. Freddy remains as

chnirman of the company. which employs about 85 people in the U.S.

and abroad. With wholly wned branches by Irv Lichtman the U.S. and

London, Bienstock has set up a third international office in Paris, partially in the aftermath of the acqui EMHA Music from Europe 1 Radio. France's top radio broadcaster, Bien stock notes the Paris deal came via the advice of London managing director David Japp, who had worked for Chappell Music when it was partially owned by Freddy before its sale to Warner Bros. She adds the deal already has seen major hits in France with a song from the rock musical "Star Mania." The song has been a hit under its original French-lyric title, "Tycoon," and one with a Tim Rice English lyric retitled "The World Is A Heart Of Stone" as performed by Cyndl Lauper. Another French

smash from the show is Peter Kins-bery's "Only The Very Best." In the U.S., the company opened a Nashville office a year ago under the corporate umbrella of Bros 'N Sis Music, Deals have included half-ownership in writer Michael Martin Murphey's publishing company, and half of producer Rob Galbraith's company, Hannah's Eyes. Also, the Nashville unit has signed artist/writer Bill Miller and is about to be making at least two additional signings.

For Bienstock, the emphasis is on company participation in whole or part of copyrights, rather than via administration deals. Although open to purchase of existing indie catalogs. the company, she says, is "looking to expand operations without competing head-to-head with the [multinationals]. We're less interested in signing on to huge publishing deals.

In addition to its strong position in pop song copyright ownership, and, through E.B. Marks the control of both pop and classical works, Freddy Bienstock Enterprises also has one of most important background music companies in Cartin Recorded Music Library, with some 120 CDs worth of original pop and classical music that finds a receptive audience among TV networks, TV and film preproduction houses and other background mu needs. The CRML unit is one of the responsibilities of Johnny Bienstock. exec VP, who is Caroline's uncle. Carolina's interests also lie in a section that represents the publishing interests of major brands' holdings in jingles, including Anheuser-Busch and Coca-Cola. "We've been teaching major-brand companies to assert pub-lishing rights to jingles they commission, rather than have them reside at the ad asyncy level." In recent years. ASCAP and BMI have upgraded the performance value of network tingles. And in another interesting diversion from straight pop music publish-

ing, Freddy Bienstock Enterprises

has half own ership in the hel with yeteren ierz nm. ducerl songwriter Rob Thiele. Red Baron has had about 15

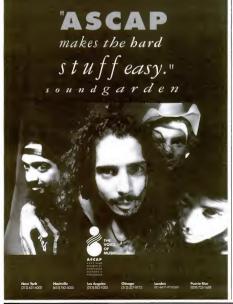
iazz releases through Sony Music. Thiele also has a music publishing arrungement with the Bienstock firm. "We've developed a situation here where we want to acquire copyrights and find creative ways of expanding," says the COO/CFO.

AT ALL-NATIONS: Among several recent deals, All-Nations president Billy Meshel reports the company has purchased the compositions owned by veteran country vocal group the Statler Brothers. The two catalogs involved are American Cowboy Music Co. (BMI) and Statler Bros. Music Inc. (BMI), both containing a combined total of 41 charted songs, including "Do You Know You Are My Sunsbine," "Elizabeth," "My Only Love," and "Too Much On My Heart." Meshel also announces All-Nations is the administrator in the U.S. and Canada of personality/songwriter Steve Allen's Meadowlane Music Inc. (ASCAP), which contains his original "Tonight Show" theme, "This Could Be The Start Of Something Big," and such others as "Impossible "Pretend You Don't See Her.

A BMI affiliate of All-Nations, Music Of The World, has acquired the music to Dr Dre's platinum single, "Nuthin' But A 'G' Thang," penned by Leon Haywood. The song reached No. 1 on Billboard's R&B and ran sinalos charte and No. 2 on the Hot 100 All-Nations also has entered into a copublishing agreement with Jesse Saunders, producer and co-writer of Jermaine Stewart's hit dance single, "Set Me Free." Johnny Angel, cowriter of five compositions on the new album by Arcade (Epic), also has joined All-Nations Music/Music Of The World

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music: 1. Metallica, Metallica

2. Ugly Kid Joe, America's Least 3. Steve Morse, Coast To Coast



# ARTIST Developments

# COURTNEY'S 'CREATION'

"I always wanted to have the sound of an African-Caribbean-European," says British saxophonist Courtney Pine of the far-ranging musical influences displayed on his new album, "To The

Eyes Of Creation."

Pine's decision to draw upon jazz,
reggae, African, and Indian sounds
for his rich new disc is echoed in the
artist's move from Antilles/New
Directions to 4th & B'way, both
imprints of Island Records

"This speaks directly to [Island founder] Chris Blackwell's mode of operation when he hears something that falls into a number of classifications," says Pat Monaco, VP/GM of Independent Label Sales, the independent distribution arm of PolyGram Group Distribution, which handles the 4th & Bway

label.

The latest label move is part of Pine's career-long effort to avoid pigeonholes.

Accalamed as one of Britain's most promising young jazz artists with the release of his 1986 debut, "Journey To The Urge Within," Pine fulfilled that mandate with four subsequent diese. "Destiny's Song" in 1988, "The Vision's Tale" in 1990, "Within The Realm Of Our Dreams" in 1991, and "Closer To Home" in 1992.

Pine, who plays sax on Mick Jagger's latest aolo album, says he considered making "a serious hardcore rap record" for this new release. However, those plans were changed by the tragic death of his infant daughter, Cleopatra, while he was on tour.

Pine says he questioned whether he could continue to work, but emerged from grief with "To The Eyes Of Creation," inspired by and dedicated to his daughter's memory. With contributions from singers

including Mica Paris, the album conveys a spiritual, adventurous tone throughout. Highlights include "The Healing Song," which opens the record, Pine's cover of Bod Marley's "Redemption Song," and the African rhythms of "The Holy Grail" which closes the set

Confident of widening Pine's audience, Island is promoting the track "Psalm" to jazz and adultalernative radio. Pine, meanwhile, is looking to widen his musical reach further. "I'm still opening my horizons," he says.

THOM DUFFY





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# ARTISTS IN ACTION

DANIELA MERCURY The Ritz. New York

THE FIRST stateside concert by Brazil's hottest artist took place here April 23 before 2 500 mostly Brazilian admirers who absorbed. then emulated, the pop-inflected samba/reggae fury descending from the nowerful Rahian chanteuse and

her crack sextet. Vigorous vocal give and take between Mercury and the frenzied throng proceeded throughout the near two-bour performance as the sensuous songstress and her two lissome dancers pranced and sang through several well-known Brazilian favorites plus material from her first album, "Daniela Mercury," and her new Globo/Sony Discos debut, "O Canto Da Cidade" ("The Song Of The City").

Technically flawless and superbly paced, Mercury's well-oiled act onened with the thunderous title track from the new album followed by a souped-up take of Gilberto Gil's menced with Mercury explaining in English that the song's lyrics extol the God-bestowed virtues of Bahian women. Undoubtedly, Mercury's rapidly improving English and friendly stage demeanor bodes well for her chances of becoming an in-

As it was, the throaty, strongvoiced songstress spoke and sang in faintly accented English, crooning an alluring samba/reggae rendition of the Police standard "Every

ternational star

Breath You Take." Midway through her romp, Mercury nearly brought down the house when out came three, impossibly charming, pre-adolescent male percussionists from Bahia who began pounding out a choppy samba/reggae cadence on drums called tambores. Mercury and the swaying crowd then joy-ously broke into "Menino Do Pelô" ("Boy From Pelô"), where "every

boy knows how to play a tambor. Mercury later lit into her 1991 Brazilian smash, "Swing Da Cor, an ode to African rhythms-which comprise the heart and soul of music from Dahia -- music that this almoss smiling performer has made commercially accessible without corrupting its artistic essence.

TORN LANNERS

# **Continental Orift**

COAST TO COAST - EDITED BY MELINDA NEWMAN

PHILADELPHIA: Local music fans got their first taste of what keynote speaks Jonathan Poneman of Sub Pop Records referred to as the music industry's growing "conference culture" when the first Philadelphia Music Conference took place April 29-May 2. The PMC showcased more than 150 bands at 17 clubs around town for media and industry types, many lured down from New York, and hosted 45 panel discussions during three days in the cramped, over heated quarters of the Center City Holiday Inn. (Next Year, the PMC m into the more spacious Philadelphia Convention Center.) Things got off to a rocky start with attendance low and panels running late on the PMC's kickoff Friday—director Brian Felsen admitted more than 80% of the 1,050 registrants were comped and that the PMC took a financial beating-but by the next day crowds were up and the informative seminars on the nuts and bolts of the music biz were running smoothly. Guitar ace Adrian Belew held a SRO guitar workshop, and keynotes were given by NARAS president Michael guidar workshop, and deproces were given by NARAS president which are Greene and Poneman. The PMC aimed to bring together urban, acoustic, and crock forces under one mof, and although there was a strong bin-hon presence D, his RuffbouseColumbia label mate Tim Dor, and Kris Kross manager Jermaine Dupri, there was little rap to be found at night. Instead, the often off-schedule showcases featured lots of locally based rock acts, some of

which-like rugged, rootsy Go To Blazes, country rockers the Rolling Hayseeds, acoustic popsters the Low Road, and female garage band the Friggsturned in excellent sets. Other nighttime highlights came from the Fishbo meets-Harry Connick Jr. of Athens, Ga.'s Donkey, noisily melodic Philadelphia quartet Caterpillar and Boston-based jazzy hip-hopsters G Love and Special Sauce DAN DELLICA

NEW YORK: Like its namesake, a passage from the prelude to the Tom Robbins tome "Skinny Legs & All," Thin Lizard Dawn invites its fans on a mystical. winding journey that twists familiar themes into a new landscape of expression. The musical touchstones are the mellifluous rhythms associated with the Beatles and Crosby, Stills & Nash, but the band pumps them out through a harder, more groove-oriented heat. Formed by four students at Skidmore



THIN LIZADO DAWN

College in unstate Saratoga, Thin Lizard Dawn's members now all have migrated to New York City after a year and a half that saw guitarist Howie Statland and drummer Dave Berk making the trek to Manhattan practi cally every week for gigs. Greg Lattimer, the band's singer and primary songwriter, explains that many of his

songs, about self-knowledge, relationships, and overcoming fears, were tempered by the frenetic lifestyle the Big Apple can breed. "My sole reason for doing this is for people so they can relax and smile and get away from their problems." he says. To help achieve that happy feeling, the Lizards prominently display

an ever-growing collection of din tive trolls at their live shows. They were even burning incense on stage for a while, before it had to be nixed: "The

smoke was bothering Greg's throat and affecting his singing," says bassist Ken Fermaglich, who spends his days working in the music department at the William Morris Agency and is the band's business mind. Thin Lizard Dawn recently began playing concerts up and down the Eastern Seaboard, and will be opening for the Radiators at a Memorial Day Weekend show. The band also may tour the Midwest later in the summer. "We just want to get more people to listen," says Lattimer. CATHERINE APPLEFELD

CLEVELAND: The Front Row Theater, a theater-in-the-round in the eastern Cleveland suburb of Highland Heights that has catered to artists of all genres from metal to middle of the road, will close July 1 after 19 years. The shutdown comes as a result of a merger between the 3,200-seat Front Row, owned by Lawrence Dolin, and Playhouse Square Foundation, the nonprofit group that operates four theaters in downtown Cleveland. It is expected to bring another 200,000 customers a year to Playhouse Square, helping that concern meet its attendance goal of I million for its plays, concerts, musicals, and speaker series. In an announcement made with Playhouse Square Foundation president Art J. Falco. Dolin said the merger was made because of the resurgence of interest in downtown Cleveland, an area marked by such developments as the Rock and Roll Hall of Fame and Museum. Under the agreement, the Front Row will be incorporated into Playhouse Square Foundation, Dolin and his crew will book acts as before, focusing on comedy, R&B, country music, and a lecture series The last artist to play the Front Row Theater is Luther Vandross, June 22-23 and 25-26. After that, the theater will be put up for sale.

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# **BRYAN FERRY**

(Continued from page 18)
much like the original, then it does
become a cover; you're just putting
your voice on the same arrangement. I try not to do that if I touch

another song."
"Taxi" came into being when
Ferry put his previous studio project, a set of new songs called "Horoscope," on hold. Several years overdue, "Horoscope" will be completed

scope," on hold. Several years overdue, "Horoscope" will be completed for early-I994 release, when Ferry has finished promotion and a possible tour for "Taxi."

ble tour for "Taxi."
"On the 'Horoscope' album I was
working with 56 tracks, and we filled
them all up. With 'Taxi' we went
back deliberately to 24-track analog
and I had comeded, who was believed.

them all up, with last we went back deliberately to 24-track analog and I had somebody who was helping me to keep it simple, (veteran British rock guitarist) Robin Trower. People find it a strange combination, but we have very similar music roots actually: American R&B music."

"Taxi" made a bright start in the U.S. with a No. 79 debut on the May I Billboard 200. Warner/Reprise product manager Steven Baker says Ferry's albums tend to be long-lived. His 1985 set "Boys And Girls" is certified gold, 1987's "Bête Noire" is approaching gold, and Roxy's final album, "Avalon," is well past I million units.

The first U.S. single from "Taxi" is "Will You Love Me Tomorrow," to be released at the end of May; to track also is included in the MCA soundtrack to the hit movie "Indecent Proposal."

"Hopefully Bryan will be doing a tour in the fall, then within a year, we'll have another album, so we end up having a wonderful yearlong promotion," says Baker.

The fact that Ferry's U.S. success does not approach his status in the U.K. does not daunt the artist.

"I've never really been a commercial angueriter, in my opinion," says. Ferry. "Hence the relative lack of popular success in America. You could argue that I have a great loyal fan base in America, and I'd rabth have that audience than any other. Obviously you wish it was bigue that the very discerning audience to

To the perennial question of a possible Roxy reunion, Ferry is upbeat: "Maybe the 25th anniversary would be a good time. I see Brian Eno and I'm sure I'll work with him again, now that I'm a bit more sure of what I need in the atudio. I'm more open to the idea now than I was five years ago."



PICTURES

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# **Rain Hurts Jazz Fest Finale** But 400 Acts Shine At N.O. Event

BY NICK MARINELLO

NEW ORLEANS-The 1993 New Orleans Jazz and Heritage Festival. held April 23-May 2, started at a record-breaking pace, but showers the second weekend kept the event from setting a new attendance high. Final numbers came in at about 316,000. In its 24th year, the festival drew a

**Artists & Music** 

cord-breaking 148,000 people the first weekend, despite a hike in ticket prices from \$7 in advance and \$10 at the gate last year to \$9 in advance and \$13 at the gate this year. The high attendance was attributed not only to the sunny skies and mild temperatures the first weekend but also to debut jazz festival appearances by Bob Dylan on Friday and the Allman Brothers Band on Saturday. Dylan and his five-piece band wove country, bluegrass, and funk motifs into such classics as "Mr. Tambourine Man," "Tangled Up In Blue," and "Positively 4th Street. next day, the Allmans turned in a loud, sizzling performance that included such old favorites as "Whipping Post" and "One Way Out.

The strength of the festival, however, remains not any single performance but the number of good perform ances that are happening at any given time on its 11 stages.

"At one point we had Fats Don Sonny Rollins, and Pete Fountain play ing on different stages at one time says festival producer Quint Davis. Other highlights from the more than 400 acts included powerful vocal perrmances by Patti La Belle, local R&B legend Johnny Adams and blues man John Campbell, and a riveting, al most hypnotic, musical soundscape provided by Daniel Lanois and band in (Continued on next page)

# AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT

ARTIST(S)	Vorue	Duta(s)	Grees Ticket Price(s)	Attendance Capacity	Promotor
PRUS MCCRETNEY	Florels Citrus Bowl Orlando Centropiex Orlando, Flo.	May 9	\$1,963,961 \$12,50/\$16,25	42,634 solicut	Collar Deer Concerts
PAUL MCCARTNET	Williams-Brice Stadium Columbia, S.C.	May 7	\$885,889 \$32 50/ \$34.25/ \$15	37,646 39,662	Celter Deer Concerts
CAFANES MALDITA VECHOAD	Sports Palace Masson City	April 30	\$486,760 (1,506,217 Maxican penne) \$30; \$34.32/ \$25/\$15.62	21,112 select	Avalon Attractions
STING DABA	Rearst Greek Theatre Union of Caldernia- Burkelay Sarkelay, Cald.	April 30- May 1	\$446,853 \$32,50/\$25	36,979 Invi selouts	Sill Graham Presents
STING DADA	Paofic Amphibiastra Custa Mesa, Calif	May 7	\$189,256 \$15,75/\$29.70/ \$16,70	15,432 16,000	Redefanter Organization
ELTON JOHN	Dean E. Smith Center Univ of North Carolisa, Chapel Hill Chapel Hill, N.C.	May 7	\$275,622 \$27.50	15,262 sellout	Celtar Door Concerts
BRONCO	Mexico Bull Ring Mexico City	May 2	\$315,870 (\$77,660 Mexican peous) \$25/ \$16/ \$10/ \$3.50	42,190 solinut	Radio Show Casto Rusve
TOM JONES	Fox Theotra Detroit	April 25- May 2	\$305,214 \$37.50/ \$10	16,687 16,712, four shows	Brass ling Preds.
VAN WORKSON	Beaces Theatre	April 28-29	\$290,550 D3/ \$50	5,404 Test	Dahamer/Slater Enfections

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22

# RAIN HURTS JAZZ FEST FINALE

(Continued from preceding page) a set that was a last-minute addition to the fest lineup.

Anticipating ever-growing crowds, festival organizers made several alter-ations to the festival grounds. According to Davis, more than 20 ramps were built to provide easy access from the grounds to the surrounding race track to ease congestion. The four tents that provide for "indoor" performances were also enlarged, a change that was bappily embraced by the fans who scurried to them during the second weekend's showers. The second weekend's lower attendance denied the festival a record-breaking final number

for the first time in six years However, the rains did not diminish the line of fans waiting outside the Sound Warehouse tent for the chance to have Aaron Neville sign copies of his new A&M release, "The Grand Tour. Neville was among a number of artists, including Buddy Guy, Zachary Ri-chard, Anson Funderburgh, and Spyro Gyra, to meet and greet fans as part of a promotional event staged by Sound Warehouse. The record chain set up a tent on the festival grounds for the second straight year to sell selected titles. According to district manager Ray Genovese, the tent was an opportunity to give Sound Warehouse prime exposure to enthusiastic customers.

"We're carrying pretty much jazz festival-oriented titles in the tent: peo ple playing at the fest, local artists, and artists that reflect the type of music that people have come to hear," says Genovese, who added that sales at the tent were up as much as 33% from the

previous year. For the third year, Tower Records capitalized on both the jazz festival and its own French Quarter location by drawing patrons into the store in

droves with two weeks of live, in-store performances by more than 20 local, regional, and national acts, including Marva Wright, Cowboy, Mouth, Beausoleil, Fairfield Four, and the Dirty Dozen Brass Band. According to store manager Freddie Szilagi, the performances brought as many as 600 people into the store at one time and along with general jazz festival enthusiasm, lated into record-breaking sales for Tower. According to Szilagi, the store did more volume in April than in any month since it opened in November 1987, shattering daily sales records for four consecutive days during the last week of the festival. Overall, Szilagi says, sales were up 26% from the record-breaking highs scored

during last year's Jazz and Heritage Among the hottest events in town (Continued on page 90)

Festival.

# JANET JACKSON MAKES DEFINITIVE STATEMENT

night before "janet." is released, a series of listening parties at small, blackowned stores around the States is planned. At midnight, each will begin selling the album

Also planned is a world tour that should keep Jackson on the road for at least a year. The jaunt will start this summer in Japan, with a trek through the U.S. eyed for autumn. No dates have been confirmed yet.

Although Jackson has always been a

prominent fleure in the creative process of her albums, her fingerprints are all over "janet." She co-wrote all the songs with Jam and Lewis, except one: 'What'll I Do," which is a cover of Steve Copper and Joe Shamwell's 1967 nugget.

"Writing can happen any kind of way." she says. "For example, on the song 'The Body That Loves You,' we started from scratch, Jimmy and I were watching a ballgame on TV and he started playing some chords and I said, 'Play that again,' and that's really where the song began.

And because of the album's sensual and highly suggestive content, critics are already arching their eyebrows in are aiready arching their eyeorows in surprise. On "Throb," she lets out an orgasmic "oh shit." while on the next single, "If," she purrs "close your eyes and imagine my body undressed . . . you on the rise as you're touching my

Jimmy Jam says the expletive on "Throb" was "what she was feeling, and we left it in." On the whole, be says the idea of the album was to be more "warm and inviting" than previous ef-

Quartararo agrees, noting, "I think she creates sensual imagery without crossing the line. It's rare and novel to see someone who doesn't feel the need to do that."

But "janet." has more than merely steam and romance. "New Agenda" is a ferocious hip-hop jam about racism and sexism, spurred by a guest rap from Public Enemy's Chuck D. The song grew out of poem she wrote, "African-American Woman "It's about instilling pride, changi

the future," she says, "Hopefully it will make people think. When I was growing up, I didn't learn African history. We [African Americans] are not just from slavery, we're from kings and queens. Not knowing that messes with your pride, your self-esteem.

"Funky Big Band" is another tune celebrating Jackson's African-American heritage. It blends brassy swing-styled horns and hip-hop beats with lyrics that pay homage to the musical history of Harlem. "I listened to jazz when I was in school. says Jackson, "When I was doing my homework, instead of watching TV, I listened to jazz, because it really relaxed me. Even more experimental is "This

Time," which weaves a haunting vocal by opera star Kathleen Battle in a fabric of rigid jack beats, metallic guitars, and classical strings.

Adding promotional juice to this oject is Jackson's co-starring role in John Singleton's forthcoming feature film, "Poetic Justice," which opens July 26. The film's only vocal tune, "Again," is included on "janet." and is planned as the album's third

The movie will undoubtedly raise Janet's profile, and reintroduce her to the public as an actress (she was once a regular of the television shows "Good Times" and "Fame"]." Quartararo says. "'Again' creates a nice bridge between the two proj-

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# LABEL PREDICTS SUNNY SALES FOR COHN

(Continued from page 17) relationships with lovers ("Walk Through The World"), parents ("Rest

For The Weary"), and children ("The Things We've Handed Down"). Cohn co-produced the album with keyboardist Ben Wisch and guitarist John Leventhal, both of whom worked on his debut. "We had all worked very

hard to find the audience we found then," he says. "But I didn't want to make the same record either sonically or lyrically or musically The songwriting on "The Rainy Sea-son" shows a new level of confidence, most notably in Cohn's willingness to

pen more open-ended, impressionistic vries. The music and production on the album are richer and more textured but largely retain the understated, al most mystical, feel of his debut. Basic tracks were recorded by Cohn

and Leventhal with drummer Jim Keltner, bassist James "Hutch" Hutchinson, and Heartbreakers' organist Renmont Tench Then Cohn was able to call upon a few notable new churns.

"I tried really not to flaunt any par-ticular friendships," he says, adding that he chose the stellar guests on the new album "because they were right for those particular songs." But there is no question Cohn's talent has been embraced by his more established peers. He opened shows on tour last year for Crosby, Stills & Nash (and

contributed a song, "Old Soldier," to Crosby's new Atlantic album "Thousand Roads"). He struck up his friendship with Raitt while touring as her opening act in Australia and New Zea-

International markets also have embraced Cohn, who, along with his manager Perry Watts-Russell and the Atlantic Group, made a commitment to tap his potential outside the U.S.

"I just had a meeting with our inte al managing directors in Madrid, and they are so high on bim," says

With good reason. Cohn's debut ent gold in Canada before it did in the U.S. and charted in the U.K., Ireland. Germany, and France. He played dates in the U.K. and toured solo through Ireland, Germany, and Sweden, along with numerous international prom trips, says Mary Hooton at Atlantic's London office A video for "Walk Through The

World" has been filmed by director Jim Blashfield and Cohn, an engaging and often humorous live performer is certain to supplement his video exposure with his first full-scale U.S. tour as a headliner, slated for the fall I really want to get a band to gether to tour for this record," he says, "and that's going to take some

was provided by David Nathan.

BILLBOARD MAY 22, 1993

REPORT



BILL BOARD'S

Threat Met. Mercury Nashville-which used a unique video-and-club attack to launch Billy Ray Cyrus-is seeing the first dividends from another innovative scheme, its Triple Play tour, which packaged new artists Toby Keith Shania Twain and John Brannen Keith the first of the three to chart an album, moves 32-28 on Too Country Albums.

WFFKLY

NATIONAL

Ace'a High. The highest debut on Heatseekers belongs to Brownsville, N.Y.-based rap act Masta Ace Inc., whose front man, Masta Ace, got his first big break when he won six hours of session time at Marky Mari's studio in a Queens NY ran contest. "Slaughta House" is the No. 3 Heatseeker album in the Northeast and Middle Atlantic

O N N F W A N D



Critics' Rave, PJ Harvey, the Island band led by and named for Polly Jean Harvey, has received rave notices from critics since last year. including kudos from USA Today Bolling Stone Spin and the Los Angeles Times "Rid Of Me," the group's second album, debuts at No. 10 on Heatseekers and at No.

ARTISTS

GRADUATION DAY: Tracy Byrd, one of three Nashville freshmen to invade the Heatseckers list within the last three week graduates from the chart after a two-week stay. A 14% sales inease over the previous week pushes him 26-24 on Top Country Albums, a plateau that removes him from Heatseeker status Byrd-who owes some of his early momentum to Country Music

Television exposure—also continues to make headway on The Billboard 200, where that 14% unit boost moves him 127-115.

Artists are removed from Heatseekers when any career album hits the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top half of one of our other popular format album charts.

GOING UP: SoundScan estimates that industrywide sales for the tracking period are 5% ahead of the prior week, and it appears de veloping artists contributed to this boost. Volume of units on Heatseekers is up 10% over the prior week. In sharp contrast, volume on The Billboard 200 is up by just 2%.

A host of fresh releases-including top 10 chart debuts by Masta Ace Inc. and PJ Harvey-contribute to the Heatseekers uptick. Altogether, there are five new titles on the 40-position chart.

and Fat Joe, and music entrepreneur Russell Simmons.

Meanwhile, the act's "Reign Of The Tec" debuted in the top 15 at pay-to-see music video channel The Box, and has scored airplay w York stations WRKS (Kiss 98.7) and WBLS, WPGC in Washington, D.C., WIOQ (Q102) Philadelphia, KPWR (Power 106)

158 on The Billboard 200. Los Angeles, and KMEL San Francisco Press coverage began even before the album's release. The

DEVELOPING

Beatnuts' press file includes clips from Entertainment Weekly. Musician, and The Source. As noted last week in Popular Uprisings, the Beatnuts already have compiled a long list of production credits, and that track rec-

ord helped the band attract music writers' ink. Among the artists on the Beatnuts resume are Naughty By Nature, Da Youngsta's, Monie Love, Stereo MC's, and fellow Violator/Relativity act Common Sense.

CLARIFICATION: We inadvertently overstated Kathie Lee Gifford's standing at mail-order house Heartland Music, True. the two-fer collection from which her Warner Bros, album was culled has moved more than 100,000 sets to date, but she has a way to go before she becomes Heartland's all-time best seller. Two Zamfir sets each moved more than 500,000 orders, and a Statler Brothers set, which later spowned a PolyGram album, moved more than 600,000 collections. Heartland's top seller so far is a hits collection by Roger Whittaker, which has sold more than 700,000 pieces.

Meanwhile, we thank Gifford and her morning-show co-host Regis Philbin for the attention they have given Popular Uprisings and the Heatseekers chart on their popular syndicated "Live With Regis & Kathie Lee." The pair gave this page generous attention on its May 4 and 5 programs. And. thanks to an enterprising publicist who followed up a mention of perennial Heatseeker act White Zombie on the May 4 show by servicing the hosts with a press kit, Philbin and Gifford also chatted at length about that Geffen group, We understand White Zombie responded by sending flowers to Gifford.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Brett Atwood and Roger Fitton S ALBUM CHART

### REGIONAL HEATSEEKERS # 1 's MOUNTAIN NORTHEAST Rig Heart Todd & The Monsters, Sister Sweet The Jerky Boys, The Jerky Boys EAST NORTH CENTRAL Duice, Dazzey Duks MIDDLE ATLANTIC WEST NORTH CENTRAL The Jerky Boys, The Jerky Boys Big Head Todd & The Monsters, Six SOUTH ATLANTIC 95 South, Quad City Knock PACIFIC Rodney O & Joe Cooley, F -- K New York SOUTH CENTRAL Duice, Dazzey Duks GOING BACK UP TO No. 1 on Heatseekers are the U.K.'s

THE REGIONAL ROUNDUP Rotating top-10 lists of best-selling titles by new & developing artists PACIFIC Rudney D & Joe Cooley, F.-X. New York SOUTH CENTRAL

1. Dukes, DUZZEY (LAN

2. Teley Kelm, Yoly Keld

3. Teley Kelm, Yoly Keld

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7. 85 Seeks, O-ald Cry Knock

8. Undergreaded Krogal For Hand To Swaltow

5. Brass Outdown, Tropal Brass

10. Trainfal Arefore, Great Experiences

th, Toby Keil re. Rid Of Me

RICKY LYNN GREGG

by the opening slot on the current Jesus Jones tour, the act sees a 14% sales gain. That burst moves the MC's to No. 102 on The Billboard 200, a new peak on the big chart. AND THE BEAT GOES ON: Violator/Relativity rap rookie act the Beatnuts rolled out their "Intoxicated Demons" album with a star-studded party at New York City's Mecca. Among those in attendance were A Tribe Called Quest, Brand Nubians' Sadatx, Da Youngsta's, Nice & Smooth, Kid N' Play's Kid, Leaders Of The New School's Busta Rhymes, Nikki-D, label mates Chi-Ali

BILLBOARD'S

26 13 2 RICKY LYNN GREGG LIBERTY 80135\* 19 98/14 980

Stereo MC's, in their sixth week in the top slot. No doubt helped

5-		_			
THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FOR WEEK ENDING MAY 22, 1993 FROM A NI SAMPLE OF RETAIR STORE AND RACK SALES REPORTS COL COMPILED, AND PROV ARTIST LIKEL & HUMBERDOSTRIBUTING LIMEL ISLOCKSTED LIST PRICE OR EQUIP	LECTED. IDED 6Y	TITLE
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9	7	6	THE JERKY BOYS SELECT 61495/ATLANTIC (10 98/15 98)		THE JERKY BOYS
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24)	32	25	QADA (8.5. 13141* (7.98/11 bs)	PUZZLI
23	25	5	ARCADE (PIC 53012* 110 10 EQ/15 90)	ARCAD
22	31	5	SUGAR 819800/90 50260* (7 98/10 96)	BEASTE
21	21	25	BASS OUTLAWS NEWTOWN 2210* IS 58/13.560	ILLEGAL BASS



Double Vialon. Ernia Singlaton, prasident of the black music division at MCA Records, center, does a double take upon meeting the group Twice, which consists of two sats of identical twins. The group performed a sneek preview of its summer debut album on MCA at a party in Los Angeles

# Diana Ross Puttin' On The Ritz

# N.Y. Jazz Stand Becomes Multiformat Project

RY CRAIG BOSEN

LOS ANGELES-"I didn't set out to do a record," says Diana Ross. "I was just going to do a show in a small little club in New York for my own enjoyment." Ross did the intimate New York

showcase, but it became more than a rare club date. The show, held Dec. 4. 1992, at the Ritz, turned into a live pay-per-view special, as well as Motown's "Diana Ross Live, The Lady Sings . . . Jazz & Blues Stolen Moments" album, laserdisc, and home video-all of which were released April 30.

The project also became the subject of a unique promotion with American Express (Billboard. April 24), which



through an 800 number prior to its release at traditional music outlots According to Ross, when Motown

got wind of her plans for a club per-formance, things "just kind of escalated Says Ross, "I called it 'Stolen Moments' because it was something that was not planned. It wasn't part

Askey, who worked as the musical director of Ross' 1972 soundtrack album "Lady Sings The Blues." Says

of a tour. It wasn't anything except

something I had always wanted to

do, instead of doing a big concert ev-

ery time I performed.

The story of "Stolen Moments" dates back to 1989, when Ross was touring Australia. She ran into Gil Ross, "He came on stage and jammed with us and after the show I said, 'Gil, you are going to have to come out of retirement and we'll do a little jazz show somewhere.' He said, 'If you need me, baby, just call

Ross took Askey up on the offer. He is featured on trumpet and served as musical arranger of the set. Several other top jazz players (Continued on page 28)

# Child Of Hip-Hop In Search Of Jams An African-American In Paris Hits The Meaastore

This week's guest columnist is a member of the Chrysalis/ EMI group Arrested Development.

VE BEEN OUT OF the states for about a month and a half. Right now I'm on the "some vagabonds named Arrested Development tour" of Europe, Australia, and Hawaii. Count 'em, 90 days or more without any of my dusty record collection I so much depend on. I've come to the realization that I'm fiendin' for some hip-hop! But damn, I'm in the middle of Paris, France, plus, I got crazy interviews today and a celebration tonight. In my frenzy for funk I actually front on sound check and ask my label representative to take me to the Virgin Megastore on

Champs-Elision or whatever that street is called. Here I am like a kid in a candy store, brother Speech in a record store. Then again, maybe I shouldn't call it a record store cuz there isn't too much vinyl in the place at all. But, at this point a heat is a heat and a rhyme is a rhyme, as I search up and down the aisle for some classic hip-

hop jams. Folks in the store are starin' at me probably thinkin'. Yo, ain't that the kid from that "Tennessee" groun But because I ain't playin' high post they ain't sure if it's

Here it is—Bam—the "rap" section. Ice-T's new album is out, but I ain't sure if I should get it. I hear he's been dissin' A.D. lately-why, I'll never comprehend, we were just chillin' with him on the plane to L.A. about a month ago But, anyway, I'm trying to scoop up the classics, and what's more classic than Public Enemy's "It Takes A Nation Of Millions To Hold Us Back." That's when hip-hop was so creative. That album was mega innovative. Samples, live drum hine fill-ins, cruzy ill scrutches, and political rhymes all workin' together like a damn Utopia! The sequences weren't perfectly in sync, it was sloppy. There were no rules as to where a scratch should go. Terminator X was doing some musically radical things; on some songs he would scratch in the open hi-hat instead of the Bomb Squad using the drum machine to do it. That was an example of a turntable instrumentalist! They put passion, blood vessels, and life into a 50-pound piece of plastic and metal (the Technics 1200 turntable). My whole past as a DJ was influenced by brothers like them. That's when I was called DJ Peech before I put an "S" in front of my name as I began to rhyme. Chuck D's lyrics sent me on a journey into the unknown, especially on the cultural tip, Before folks like P.E., and Eric B. & Rakim came out, either you had to be the coolest, the most willin' to kill another brother or have all the ladies fainting over w big your dick was. Well, shucks Wally, I had never killed anyone before, and I hadn't checked the local hospital to see if any sisters passed out over my dick size lately. So for a brother like me, P.E., Rakim, and also KRS-ONE were sayin' something I could straight up relate to. Not that everyone else was wack but, hallelujah hip-hop was again experiencing growing pains, I say again, cuz hip-hop has always grown. Like the Sugar Hill days, when any hip-hop on wax was all live instruments. The Funky Four Plus One

by Speech

The

Rhythm

and the

Blues .

More had a sister rhyme along with the brothers. "Jazzy Sensation" included singing with rhymin,' So did Afrika

Bambaataa and S.S.F. with "Planet Rock." Run-D.M.C. stripped hip-hop naked to just a real funky beat, a scratch, and some "M.C. rhymes." Hip-hop back then was as creative and free as the West African prior to slavery. We did whatever our souls possessed us to do There wasn't this corny phrase "Real Hip-Hop." In

this world, the almighty creator is the only one who can orin something to be "real." We were all in this brand new funk together. I say "we" because, although only New York had the juice to get on wax, the whole nation was feeding off hip-hop's breast. We bought the records, we pushed the music at our parties, and we wrote rhymes also. Even in Milwaukee, Wisconsin, and Memphis, Tennessee, we were scrutchin' and freestylin' off breaks in old funk records Before I knew it. I had the francs equivalent of about \$600

worth of jams in my arms! From the Native Tongues and Gang Starr to the West Coast OG Rhymers. All hip-hop classics, all quenchin' my thirst for more breast milk.

I can't believe it, here I am, in the Megastore, buvin' crazy amounts of other groups' hip-hop while some brother just picked up my hip-hop "Unplugged" CD. This brother seems be from Africa, probably the West Coast. He's lookin' at the cover of "Unplugged" and then lookin' over here to m he probably don't want to embarrass himself, cuz he ain't sure if it's really me. When I think about it, I've now met some of the same people I used to stare at on their record sleeves. It buzs me out to think that I probably inspire some future hip-hop artists with the Life music I come out with. Before this tour. I was just finishing producing this funky group from the Midwest called Gumbo, I brought the group down south to my country environment. I made sure I (Continued on page 28)

# ARTIST DEVELOPMENTS

# MAD FOR TRENDS

Bringing an "Uptown flava that makes va hands clan." Trends Of Culture are hitting switches and rising up. The band's debut offering, "Off & On," is at No. 13 on Billboard's Hot Rap Singles chart. The song presents a unique flipflop/start-stop style that swings and

The group, consisting of Nastee, M.O.L. (pronounced Moe El), and Grapevine, is signed to Mad Sounds, a division of Motour Records. The label was conceived last year and is overseen by Motown senior VP of A&R Steve McKeever, associate director of A&R Darrale Jones, East Coast A&R manager Matt Jones, and A&R department manager Bruce Walkeralthough Trends and their management so far have maintained musical control. Says Matt Jones, "Motown has always been known as the sound of youth. Mad Sounds was created to present the vibe of image of inner-city youth."

Trends came to the attention of Motown through the crew's manager Darren Chandler, and his company, Top 10 Entertainment, Chandler says, "I'd been speaking to (Motown senior VP, promotion] Paris Ely and Steve McKeever, They wanted to get something going on in the rap genre, but they didn't have the machine ready for

rap. [Still], I took the group to them and said, 'Look, this is something you all need to get involved with.' I suggested, If you want to come off with rap, you've got to have a separate entity. It's got to be set up like an indie that was picked up by Motown because nobody's gonna give the stuff the play it deserves 'cause of the connotations the name Motown

Initially, "Off & On" was shipped to 100 mix-show DJs with a white-label ressing in early February. The single hit retail racks March 2. Chandler says the group's sound (which blends samples with live instrumentation, funk with jugz and soul) plays the major role in its development, but such marketing tools

as Tahirta and stickers also are used Also visits to rudio stations and video outlets as well as interaction with the press and public have beloed stir a buzz. We've gotten great reviews," says Chandler, "And we've been doing lots of dates that go over well."

"We're really just, like, dropping a bomb in the middle of the industry," says



Nastee, and Grapevine.

Grapevine, "For those folks that were sleeping on Motown when it comes to rap and hardcore street music, it's time to wake up.

"Valley Of The Skirz" is the second single due from Trends Of Culture later this month. M.O.L says, "That's just an interesting look at relationships from Grapevine and Nastee's point-of-view." Jones adds, "That's just a straight-up summer record. Right now," he offers, "clothes are coming off, everyone is feeling good, and this record fits right in with the attitude of block parties, picnics, beach parties, and sten shows.

According to Jones, Trends Of Culture's album "Trendz," will drop four to six weeks after the single. Some cuts on the self-produced set swim freestyle, while others explore girls, sexual politics, and inner-city street culture. The song "Who Got My Back" bemouns the lack of black unity and "Hassle On The Iron Horse" involves black-on-black crime. One line, sung in pseudo-Jamaican, drops, "Me not no gangsta, me not . . . no thus/But, yo, I swing the black flag if a suctor wanna back."

# NATURAL TALENT. NATURAL WINNERS. Introducing the 1933 Sony incordions' Awards winners. Their nature gill of creative expression in firm video and make Master Involvance Louis General, or and Navey Vision sale them as the natural revious. Sony congraduates the 1933 Sony Innovators Awards winners. Ken Gamble, Teodross Avery, Shorry, Bates, Faults Harris, Angelette McFadden, T. Carlos Willems, Jason Genary and Klashin R. Sonth Johnson, May you Innovative state continues to grow and the state of the Carlos Avery Shorry and Short Short



## DIANA BOSS PUTTIN' ON THE BITZ (Continued from page 25)

also took part, including bassist Ron Carter, drummer Grady Tate, and trumpeters Jon Faddis and Roy

Hargrove. "I like what we got, because we stayed true to my concept," Ross says. "I fought very hard to avoid doing a big show. We staved with the concept of keeping it intimate. Material on the set ranges from "Don't Explain," and "Strange Fruit" to Bessie Smith's "Gimme A Pigfoot (And A Bottle Of Beer). and George and Ira Gershwin's "The Man I Love." Says Ross, "A

lot of the material I recorded when

I did 'Lady Sings The Blues.' The

only difference is when I did the

film, I only recorded parts of the songs." Bobby Tucker, the pianist

who performed with Holiday.

assembenies Poss on the set The video also offers fans a rare treat: a performance by Ross' 21venr-old daughter Rhonda, "She's

absolutely in love with jazz," Ross cave "She sings and listons to it all the time, so the night I did the show I saked her to come and sing a At this point there are no con-

crete plans to support the album with tour dates. "I don't know if I could do a show that is all jazz at some place like Radio City Music Hall, and not touch on people's favorites ffrom the Supremes and solo materiall." Ross says, "I went to see Eric Clapton sing his blues and I re-ally loved it, but I wanted him to sing his hit record, and he didn't and I was really disappointed. Even if Ross doesn't tour, she has

plenty of projects to keep her busy. She has a jazz studio album full of Harold Arlen material in the can for possible future release: has just completed a children's book with an accompanying CD for release in Japan; and is working on compiling a boxed set for Motown that will cover

her 30-year career. "I don't want this to be another 'Anthology,' " Ross says. "It has to have a special charm. There might even be some unreleased material on it, some of the things even before the first hit record, some of the things we did really early."

The four-CD set also will include a book with rare photos of Ross and the Supremes. Says Ross, "There's so many boxed sets out right now, if it's not special, you lose your place.



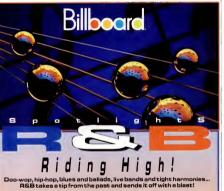
AT THE TOP: In its third week at No. I on the Hot R&B Singles chart. That's The Way Love Goes," by Janet Jackson (Virgin), continues to make That's The Way Love Goes, by Janet Jackson (Virgin), continues to make strong gains. Its overall increase in points this week is 21%: Radio points in-creased 14% and sales rose 25%. "That's The Way" ranks No. I in airnlay creased 14w and saies rose 25%. That's The Way Fanks No. 1 in airplay on 17 stations, including KMJQ Houston; KACE and KJLH, both in Los Angeles; WBLS New York; WOWI Norfolk, Va.; WQOK Raleigh, N.C.; WJTT Chattanooga, Tenn.; and XHRM San Diego. "Knockin Da Boots," by H-Town Clauke), holds at No. 2, gaining 15%. Radio and sales gains are 16% and 15%, respectively. "Knockin' Da Boots" is No. 1 in nirplay on 12 stations, including KKDA-FM Dallas; WHRK and KJMS, both in Memphis; KMJM St. Louis; WZAK Cleveland; and WAMO Pittsburgh. The gap between the two singles has widened: "That's The Way" has 14% more points than "Knockin' Da Boots," "Weak," by SWV (RCA), gains 14% in radio play and makes a strong sales surge with a gain of 47%. The previous single, "I'm So Into You," remains in the top five. Jackson is the only established artist with a single in this week's ton fino

MY GIRL: I am a Regina Belle fan, and this week her current single, "If I Could" (Columbia), makes it into the top 10. She has had two No. I singles. "Baby Come To Me" and "Make It Like It Was," One of radio's favorites. "Show Me The Way," made it to No. 2 in 1987. If you know Belle's work, then you know it's hard to imagine why anyone would want only the single! Therefore, her showing in the top 10 based on single sales really, really is special.

OWER PICKS: "Show Me Love," by Robin S. (Big Beat), has performed remarkably well at R&B radio. It is this week's Power Pick/Airplay winner. The song ranks No. 1 in airplay at WJHM Orlando, Fla., and is top 10 at four other stations: WUSL Philadelphia; WKYS Washington, D.C.; WPLZ Richmond, Va.; and WTLC Indianapolis. This week's Power Pick/Sales award goes to "Baby Be Mine," by Blackstreet featuring Teddy Riley (MCA), from the "CB4" soundtrack. It increases in sales points by 55% and moves up 55-39 on the Single Sales chart.

AND SO IT GOES: Again this week, records that gained points were pushed back on the chart. "I Want To Know Your Name," by Walter & Scotty (Capitol), had been moving steadily up the chart. This week, despite monitored radio and small-market airplay increases, it gets forced backward . . . The first single released from the "Who's The Man?" soundtrack, "Let's Go Through The Motions," by Jodeci (Uptown), retains its bullet on the Hot R&B Singles chart and moves up 43-37. Its gains were made in sales and small-market airplay, so it receives a bullet. Its gains on the sales chart are not reflected because it gets pushed back, in part due to the debut of "Whoot, There It Is," by Tag Team (Life). Bellmark got it goin' on! ... Also, "Gold Diggin'," by MC Nas-D & DJ Fred (PanDisc), earns a sales bullet but is not on the Hot R&B Singles chart. The sales spurt is from a recent West Coast promotional tour. Look for a new single to be released in the near future.

T'S A WONDERFUL LIFE: I thought "Posse" would be a great movie, based on the great soundtrack on A&M Records, Well, all I can say is if you don't go to see this movie, it won't be because I didn't tell you it was great! I won't pretend to be a movie critic, but it earns both thumbs up from me.



Billboard celebrates the success of R&B music - the talent, the labels and the cross-over trends. Special editorial features include stories on radio, independent publicists, new artist-producer helmed labels and an indepth A&R report. Make your mark in Billboard's R&B spotlight.

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> LA: 213-525-2300 Michael Nixon · Jon Guynn

Nancy Bowman · Ken Karp · Ken Piotrowski Nashville: 615,321,4294 Lee Ann Pack

Christine Chinetti

# DUDDIIMO HADED HOTRER

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1	18	2	SLAM CNYX (JMU/CHAOS/COLUMBIA)	14	17	2	ALL I EVER ASK NUEE (EMIERG)
2	6	3	LA LA LOVE BOBBY ROSS AVILA (PERSPECTIVE/AMA)	15	12	7	WAKE UP EVERYBODY NICK SCOTTI (REPRISE)
3	F	1	I DON'T WANKA FIGHT TINA TURNER (VEGRO	16	16	8	1 DO CARE CLASSIC EXAMPLE (HOLLYWOOD BASIC)
4	10	3	GIRL I'VE BEEN HURT SNOW (CASTWEST)	17	-	1	THE POSSE (SHOOT 'EM UP) INTELLIGENT HODGLUM (ABIN)
5	7	5	LEGACY MAD CORRA (COLUMBIA)	18	19	7	BUT I LOVE YOU MAI HOWARD (GANT/REPRISE)
6	4	4	ANUTHA LUV POV (CIANT/TEPRISE)	19	24	2	ONE HIGHT OF FREEDOM
7	-	1	TONIGHT'S DA NIGHT RECHAN (RAL/CHAGS COLLEGEA)	20	-	9	TICK TOCK KLO (WRAP/ICHBAN)
8	5	3	HEAD OR GUT KLEGAL (RONDY/ARISTA)	zı	-	1	AFFAIR MAHOGANY BLUE (MCA)
9	21	3	COME OVER, BABY COLIN ENGLAND (MOTOWN)	22	25	2	SOUNCE TA THIS SHOWER & A.G. (LONDON PLG)
10	9	9	RESPECT DUE DADOY FREDOY (CHRYSALIS/ERIG)	23	-	ī	PLEASE TELL ME TONIGHT MOTE (MYDAY-LONDON PLG)
11	13	6	OFF & ON TREMOS OF CULTURE (MAD SOUNDS)	24	-	1	DO DA WHAT 1 OF THE GIRLS (EASTWEST)
12	F	1	SEWIN' WIT MY CREWIN' 10-10 (EASTWEST)	3	-	1	FALLING IN LOVE NEW BOTH (TELATIVITY)
13	11	5	GIMME GIMME ANA CHERRY (RACINAL/CRITICUS)				er lists the top 25 singles under No. 10

# Billboard. HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF RAB RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, RAB RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN

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1		_	-	-	IN BURRELL ISHOUGH DING GISTICK R TROUTMAND BAUTI LURE 461*  WEAK  ◆ SWV	52	47	41	20	GET AWAY  ↑ BOBBY BROWN  ↑ RILEY (1 RILEY & BELLET HARNES & TROWN L.SILAS.IR.)  10 MILET (1 RILEY & BELLET HARNES & TROWN L.SILAS.IR.)
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25   27   17	-	-	-	20	GLYSTIEMONIAS SLEVETENONOLAS LUTTLE BANKS GLYSTIEMON AND THE BANKS HOTELDAY		-	-	11	SEND FOR ME N MARTIMELLI IS DIES II NERSEN  © I MOTOWN 2:97
25   27   17	_	-	_	11	D POSTERIO POSTERIL THOMPSUNO CONTROL DE CON		-	-	6	TRUTHFUL  TROPAT II DOFAT HEAVY D. TROBINSON:  TRUTHFUL
25   27   17		_	-	11	R MARTNELLI RANLLER X HRSCHAN SHARRONI ICI (CI (D) (O) COLUMNI RAZINELI  TO ANNO 1 COLUMNI RAZINELI RANLER X HRSCHAN SHARRONI	_	10	58	10	LOVE IS (FROM "BEVERLY HILLS, 90210") ◆ VANESSA WILLIAMS/BRIAN MCKNIGHT G BROWN V WILLIAMS B MOUNGHT IRONG N.J. KELLER! TECHNOLOGY IS 100 OVAT 18630/REPRISE
25   27   17	49	7	7	-11	DU PROMI ICE CUIECTHE ISLEY EROTHERS A GOODMAN'S PORINSON HURAY) (CLIT) PROPITY 53817				10	FUNKY CHILD  H MARL K 265 CT WARDINGK D KELLYM WILLIAMS  LORDS OF THE UNDERGROUND  103 100 (1) PENDILLIN 61672 ELEXTRA
25   27   17		-	-	13	NUTHIN' BUT A 'G' THANG ▲  OR ORE (SMICE)  OR ORE (SMICE)  OR ORE (SMICE)  OR ORE (SMICE)	60	57	49	5	CREWZ POP  1/8TH STREET PRODUCTIONS (118TH STREET PRODUCTIONS)  CONTROL POPP  DA YOUNGSTA'S  ICI IT EASTWEST HOME
25   27   17	12)	20	28	3	LITTLE MIRACLES (HAPPEN EVERY DAY)  EVANDRUSEM MILLER IL KANGROSS SEMILLERU  LUTHER VANDROSS  ICH DE VANDROS	ie	18	58	10	WRECKX SHOP  TRUET TOTTLA DIVIDISON OF DIVIDISON TOTTLE TRUET, MILEY MI
25   27   17		13	18	10	IT'S ALRIGHT  ∨ gentoric is decire y remotes  • CHANTE MCORE  collegit sales sessence	62	10	18	6	WHERE I'M FROM  © DIGABLE PLANETS  © DIGABLE PLANETS  © DIGABLE PLANETS
25   27   17	14)	13	23	10	EVERY LITTLE THING U DO  • CHRISTOPHER WILLIAMS  \$ 8075 F/00M NEWARK (C WILLIAMS & CREFFIRM)  • CHRISTOPHER WILLIAMS • CLITTON OU UPTOWN \$4608 MCA	58	18	11	6	HOW I'M COMIN'  M MAR(L) T SMITH M WILLIAMS  (C) (T) DEF JAM 7481 T COLUMBIA
25   27   17	15)	22	10	6	THAT'S THE WAY LOVE IS   ◆ BOBBY BROWN  TRUET IT RULE DISHIP A DECISION B BROWN  CONTROL MACA SASTE	(64)	11	38	3	LOVE IS A LOSING GAME   KIRK WHALUM FEATURING JEVETTA STEELE  RECOMMEND 74M5
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25   27   17	18	15	12	10	DOWN WITH THE KING   RUN-D.M.C.  PROOF IS SERVING BY PRODUCED FOR THE PROPERTY STREET  PROP	67	66	69	3	WHAT 'CHA GONNA DO?   SHABBA RANKS (FEATURING QUEEN LATIFAH)  WHAT 'CHA GONNA DO?  SHABBA RANKS (FEATURING QUEEN LATIFAH)
25   27   17	19	19	20	18	OEDICATED ◆ R. KELLY & PUBLIC ANNOUNCEMENT	68	64	64	7	LOVE ME DOWN • TISHA
25   27   17	20)	36	-	2	THE FLOOR  JOHNNY GILL  JUNE 1 PROS. (HARRIS LET L'ONE)	68	69	66	8	LOOKING THROUGH PATIENT EYES P.M. OAWN
25   27   17	21	17	10	14	KISS OF LIFE + SADE	(70)	74	-	2	DRE DAY  OR DRE  OR DRE
25   27   17	22)	25	25	13	I CAN'T STAND THE PAIN ♦ LORENZO	m	84	96	3	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD
25   27   17	=		_	19	HIP HOP HOORAY     NAUGHTY BY NATURE			-	2	UM UM GDOD • MEN AT LARGE
25   27   17				20	DAZZEY DUKS   ◆ DUICE			-	10	LOTS OF LOVIN   DATMOST SHARE  DATMOST SHARE  DATMOST SHARE  PETE ROCK & C.L. SMOOTH
25   27   17	-	20	~	10	PARAGON PRODUCTIONS ILASHO DRICCTAYLOR BOY: ICHTE TWA SOBRECLLMARK			-	2	JUST TO BE CLOSE TO YOU TREY LORENZ
25   27   17	25)	29	36	11	BABY BE MINE (FROM 'CB4')    BLACKSTREET (FEATURING TEDOY RILEY)			-	2	SO GOOD MICHAEL COOPER
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72   73   73   74   75   75   75   75   75   75   75	28)	39	45	5	SHOW ME LOVE + ROBIN S.			-	1	I AIN'T THE ONE
20   10   10   10   10   10   10   10	21	27	13	16	TELLIN' ME STORIES ♦ BIG BUB	-	-	-	6	THE MORNING PAPERS   ◆ PRINCE AND THE NEW POWER GENERATION
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## 1 3	41)	55	58	4	SOMETHING'S GOIN' ON   **U.N.V.  MANUFACTOR I INSCRIPTION INC.  MANUFACTOR I INC.  MANUFACTOR I INC.	92	82	65	10	MARY HI-FIVE (CLIME 42102
4 3 7 10 SWEET FINE CONTROL OF STATE O	42	34	31	20	MR. WENDAL   ARRESTED DEVELOPMENT  SPECONAMISTED DEVELOPMENT		-		1	NATURAL SPECE ARRESTED DEVELOPMENT (C) IT) DIRYSALS 24020EAG
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	44	49	27	15	SWEET THING MARY J. BLIGE		92	84	17	I SHOULD HAVE LOVEO YOU   € CHUCKII BOOKER  © ATLANTIC BUISS  © ATLANTIC BUISS
	45	49	50	5	PASSIN' ME BY  SMET - MEDIT -	96	NE	wÞ	1	BUDDY X  6 NENEH CHERRY 6 NENEH CHERRY 10 TO WHEN 12448
20   54   55   55   54   CRY NO MODE   1   2   2   2   2   2   2   2   2   2	46)	50	60	5	IN THE MIDDLE + ALEXANDER O'NEAL	97	89	81	14	THROW YA GUNZ  C PAREER OF STREET TOWES TITATION C PARKEN: (MO IT) MICHINOS 74766*CODUMBIA
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49 45 49 6 I WANT TO KNOW YOUR NAME	48)	51	96	4	SIX FEET DEEP • GETO BOYS	99	96	-	2	HUMPS FOR THE BLVD 4 POCNEY 5 S JOE COOLEY NOTIFICATION OF THE BLVD NOT
	49	-	-	6	I WANT TO KNOW YOUR NAME + WALTER & SCOTTY	100	71	71	9	WITH YOU A SOLTON M KEMBER J GILL IN BOLTON M KEMBER IN SOLTON M KEMBE

— Record with the present setting and seein garms that users — ▼Videocity availability, ● Recording including Asso, DI America (RIAA) confliction for sales of \$100,000 users ▲ RIAA conflictation to sales of \$1 \text{ million useful, with additional million indicated by a manner following that symbol (asking running in a for consistent manus service), might accept the grade (asking running in a for consistent manus service).

WEEK WEEK

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18 14 19 INFORMER SHOW (LAST HEST A

17) 19 3 SIX FEET OFEP

18 17 14 I HAVE NOTHING

75 22 10 TYPICAL REASONS

65 14 21 DON'T WALK AWAY

27 16 21 GOOD OL' DAYS

25 27 11 IF I COULD

28 21 10 COMFORTER ALEY MCH 65 21 12 LOVE IS WOLLAND IN MORNOUT I CHAP

28 21 5 HOW PM COMIN' 29 28 10 WRECKX SHOP

12 38 4 CRY NO MORE

30 31 5 WHO IS IT 31 30 11 CAN HE LOVE U LIKE THIS

33 42 7 TELLIN ME STORIES 30 37 2 LITTLE MIRACLES

35 29 13 FUNKY CHILD

36 34 4 TRUTHFUL HEAVY D & THE BOYZ (UP)

37 32 15 DEDICATED

Singles with increasing sales. © 1993. Billboard/BPI i 7 SO ALONE (Trycop, BM / Ramol, BMI/Willesden, BMI)

CPP
75 SO 0000 (Nercal Atlanta, BMI)
41 SONETHING'S GORF ON (Undercurrent,
ASSAP/Marerick, ASSAP/Normac/Rotton,
BMI./Normer-Tamerisce, BMI./Audible Arts, BMI/WB. BINI / Harren: Tamertane, BBII / Hardfalle Arts, B ASCAP; 84 A SORIG FOR YOU (Irving, BBII) CPP 77 SWEET AS IT COMES (Smoone Island, BBII) 43 SWEET ON IT (If New Perspective, ASCAP) 44 SWEET THING (MCA. ASCAP) HL 44 SPEET THREE (MICA, SIGAP) IN.
9 TELLIN ME STORKES (Mig Holfs, BRULDOWN Law,
BRULDOWN Romes Law, BRUS)
1 THATT THE WAY LOVE GOES (Rack Ice, BMI/Fyle
Tyme, ASCAP) YORN
15 THAT THE BAY LOVE US; (Lones, ASCAP/Gound,
ASCAP/ROMS
ASCAP/ROMS
SOME, ASCAP/GAY, ASCAP/GOUNG,
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# **R&B** Radio Monitor.

THE WELK	LAST WEE	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	These willow	UST WED	WEEKSON	TITLE ARTIST (LABEL/DISTRIBUTING LAB
			* * No. 1 * *	380	48	8	OHE WOMAN JADE (GIANT REMRISE)
2	1	4	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN) 3 weeks at htt 1	(30)	47	4	SOMETHING'S GOIN' ON UNIV (MAYERCK, SIRE WARNER BR
)	3	8	WEAK SHY (FICA)	<b>49</b>	50	3	SEEMS YOU'RE MUCH TOO BL
5	4	8	KNOCKIN' DA BOGTS H-TOWN (LUKE)	41	35	11	YOU'RE THE LOVE OF MY LIFE SYBIL (MEXT PLATEAU LONDON PL
	2	20	FREAK ME SEK (KEIN ELEKTRA)	42	42	12	DITTY PAPERBOY (NEXT PLATEAU) FFRR. FI
	5	20	FM SO INTO YOU	1	44	8	I WANT TO KNOW YOUR NAME
5	,	18	I HAVE NOTHING WHITNEY HOUSTON (ARISTA)	44	40	9	LET ME BE THE ONE
	8	21	SO ALONE MEN AT LARGE (EASTWEST)	65	46	10	DOWN WITH THE KING RUN D.M.C. (PROFILE)
	8	27	DON'T WALK AWAY JACK (DIANT REPRISE)	46	39	7	DAYDREAMING PENNY FORD (COLUMNIA)
	9	18	DEDICATED R KELLY & PUBLIC ANNOUNCEMENT (JUKE)	47	41	13	TYPICAL REASONS PRINCE MARKE DEE (COLUMBIA)
i	10	8	WHO IS IT MICHAEL JACKSON (EPIC)	100	52	4	WHOOT, THERE IT IS 95 SOUTH OWNER ICHINAN
0	13	3	LITTLE MIRACLES LUTHER HANDROSS (EPIC)	49	38	10	SEHD FOR ME GENALD ALSTON (MOTOWN)
2	11	18	KISS OF LIFE	50	37	17	LOVE THANG INTRO (ATLANTIC)
D	16		THAT'S THE WAY LOVE IS	51	49	5	LET'S OO THROUGH THE MOT
•	14	14	# I COULD #EGINA SELLE (COLUMBIA)	52	81	3	PASSIN' ME BY THE PHANCYDE (DELICIOUS VIVI)
5	15	2	THE FLOOR JOHNNY GLL (MOTOWN)	22	54	8	THE THINGS THAT WE ALL DO
	17	23	LOVE NO LIMIT MARY J. BLIGE (SPTOWN) MCA)	340	69	2	LOVE IS A LOSING GAME
7)	19	10	EVERY LITTLE THING U DO CHRSTOPHER MELIANS (LPTOWN INCA)	35	62	2	UM UM GOOD MENATLANGE (EASTWEST)
8	18	21	COMFORTER SHALIGASOLINE ALLEY INCA)	50	50	5	SIX FEET DEEP GETO BOYS (RAP A LOT PRICEITY)
3	16	14	IT'S ALRIGHT	57	57	5	LAINT THE ONE
0	23	14	CHÁNTE MOCHE (SILAS, MCA)  LOSE CONTROL SILA (ACIA LLLA TRA)	50	53	5	CREWZ POP DA YOUNGSTA'S (EASTWEST)
	20	18	HIP HOP HOORAY NAMED BY BY NATURE (TORREY HOY)	(9)	64	1	LOTS OF LOVIN PETE ROOK & CL. SMOOTH (ELEKTR
20	_	1	ABC-123 LEVERT (ATLANTIC)	9	-	1	BABY I'M YOURS SHAUGASOLINE ALLEY MCA)
1	23 14	14	GOOD OL' DAYS	61	59	17	INFORMER SNOW (EASTWEST)
	21	19	HUTHIN BUT A "G" THANG OR ON IDEATH HOW INTERSORY)	22	22	3	SNOW (LASTWEST)  DEEPER BOSS (DJ WEST/CHAOS)
	-	$\vdash$	GIVE HIM A LOVE HE CAN FEEL TENS WELLAND TENDERAL TENS WELLAND TENDERAL TENS	3	51	5	
5	30 82	14	IT WAS A GOOD DAY	66	65	3	WHAT TONA GONNA DO? SHABBA RANKS QUEEN LATEAN (E)
	-	$\vdash$	ICE CLIES (PROPERTY)	65	00	17	FUNKY CHILD LORDS OF LINCE REPOLING (FENCUL MAT 2 DA BACK
2	27	14	BLACKSTREET (ACA) SWEET ON U	-	-	-	HAT 2 DA BACK TLC (LAFACE AUSTA) NEW AGENDA JANET JACKSON (199GN)
			LD-KEY! (PERSPECTIVE ALM)	(%)	-	1	
-	28	15	CAN HE LOVE U LIKE THIS AFTER 7 (VIRGIN)	1	74	2	BUDDY X MENCH CHERRY (VIVGIN)
	28	15	HONEY DIP PORTRACT (CAPITOL)	(B)	-	1	ONYX (JM.I. CHADS (COLUMBIA)
1	12	11	LOPENZO (ALDHA INTERNATIONAL: PLG)	60	67	11	I SHOULD HAVE LOVED YOU CHUCK! BOOK! IF ABLANTIC!
2	31	9	LOVE DON'T LOVE YOU IN VOICE (EASTWEST)	70		2	ROLL WIT THA FLAVA THE FLAVOR UNIT MC S (EPIC)
2)	-	7	IN THE MIDDLE ALEXANDER ONE AL (TABLE ALM)	n	66	5	APHRODISIA ALEXANDER O'NEAL (TABLE ALM)
1	45	5	SHOW ME LOVE ROBINS (BIG SEAT)	72	73	7	TRUTHFUL HEAVY D. & THE BOYZ (UPTOWN) NO.
D	36	3	DRE DAY DRI DRE (DEATH FOW INTERSCOPE)	20	=	1	MI COLOURS (POLYDOR PLG)
•	33	13	TELLIN' ME STORIES BIG BUB (FASTWEST)	20	-	1	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
							WHERE I'M FROM

# **RAB RADIO RECURRENT MONITOR** 1 3 2 I'M EVERY WOMAN 14 15 14 GOOD ENOUGH MONTH WHITNEY HOUSTON (ARISTRA)

(3) - 2 WHERE I'M FROM DEALER PLANETS (PENDULUM ELEXTRA)

30

2	1	2	SWEET THING MARY J. BUGG (UPTOWN NICA)	15	18	8	HAPPY DAYS SAX (KEIA (LEXTRA)
3	2	3	MR. WEHDAL ARRESTED DEVELOPMENT (CHRYSALIS)	16	8	12	LOVE SHOULDA BROUGHT YOU . TONI BRAXTON (LAFACE: ARISTA)
4	4	4	GET AWAY BORET BYOWN (MCA)	17	17	7	MAKE LOVE 2 ME LORENZO (ALPHA INTLIPLE)
5	5	12	LOVE'S TAKEN OVER CHANTE MODRE (SLAS-MCA)	18	22	18	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSALIS)
1	6	8	REMINISCE MARY J SLIGE (LIPTOWN MCA)	19	19	3	IT HURTS ME JACO MOGNEE (MCA)
7	7	7	HERE WE GO AGAIN! PORTRAIT (CAPITOL)	20	F	9	BARY FM FOR REAL/HATURAL.
1	13	11	GAMES CHUCKU BOOKER (ATLANTIC)	21	18	2	SHOOP SHOOP MICHAEL COOPER (REPRISE)
9	11	16	WHAT ABOUT YOUR FRIENDS TLC (LAFACE ARISTA)	22	-	25	BABY-BABY-BABY TLC (LAFACE ARRSTA)
10	12	9	NO RHYME, HO REASON GEORGE DURE (WARNER BROS.)	23	21	21	REAL LOVE MARY J BUSE (UPTOWN MCA)
11	10	7	QUALITY TIME H-FIVE (JIVE)	24	20	7	GIVE IT UP, TURN IT LOOSE EN VOGUE (EASTWEST)
12	9	12	LONEY (PERSPECTIVE ALM)	25	23	13	RUMP SHAKER WIRCOXX-N-CITECT (MCA)
13	14	n	NO DEDINARY LOVE SACE (UNC)				titles which have appeared on the Mor and have dropped below the top 2D.

TITLE (Publisher – Ucersing Org.) Sheet Huss: Dist. 54 ABC-122 (Tyrong, Bell-Willerden, Bell-Clause), Bell-Clause)

ASCAP)
BAD BOTS (THEME FROM COPS) (Mad House, BMI)
BUDDY K (EMI Vivgin, BMI/Tocky Track, BMI)
BY THE TIME THIS MIGHT IS OVER (Women

Tombries, 19.0% A Service ACMA Price Request, ACMA Price Request, ACMA Price Request, 19.0% ACMA PRICE ACMA PR

ASCAP/EMI U. ASCAP) CPP
BBE DAS (ANT NUMBER Goet On Bot Fu-law, ASCAP)
FURTH TITLE THANG U DO (Balaydon, ASCAP/EMI
April, ASCAP/ED Blant, ASCAP/Emile, ASCAP/Emile
First, ExcAP/Ed Blant, ASCAP/Emile, ASCAP/Emile
First, ExcAP/Emile
ASCAP) CPP/Wibbi

ASCAP) CPP/WBMI
PALINI DOWN (MPL Unbol)
THE FLOOR (Plyle Tyme, ASCAP)
THEAR ME (Yokth Sweet, ASCAP/E/A, ASCAP/MR,
ASCAP/Sweet, Aske, Birth, WBMI
THEET CARLO, DOWNly Mad, ASCAP/EMI April,
ASCAP) WBMI

TOWERT CARED, Olderly Mark, ALSON/TIME Revil.

24 SARVI CHARA, SALCH/France, ALSON/TIME Levil.

ALSON/TIME CARED, ALSON/TIME ALSON/TIME,

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WENT STARD THE PAIN (Pale, BRIL/Walle) Sommons, BMI)
IF I COULD (WB, ASCAP/Spinning Pietnum,
ASCAP/EMI Blackwood, BMI/ATV, BMI/Rouic
Corp. Of Amenca, BMI) III, WBM
IF YOU BEUEVE (Last Song, ASCAP/Third Coast,

BMI) WOM JUST TO BE CLOSE TO YOU (Jubets, ASCAP/Libron,

ASSAP OF MISS (Motes, AGCAP/Librae, AGCAP) CHR SSS OF UTF CARRIS, SCEAP Shape Wines UK. PSCS OF UTF CARRIS, SCEAP IN. RECORD IN SCEAP IN. RECORD ASSAPCE AND ASSAPCE A

LOOMING THROUGH PATTERF EYES (MCA, ASCAP) H LOVE DON'T LOVE YOU (Two Tell-Enut, BMI/Inving, BMI) CPP

BMI) CPP
LOVE IS A LOSING CAME (WR. ASCAP/Wallywirld,
ASCAP/John Butts, ASCAP) WBM
LOVE IS (TROM BEVERLY MILLS, 90018) (WR.
ASCAP/Procuranchery, ASCAP/NYM.)

BMI) WIRM
LOVE RE DOWN (IRCA, NOCAP / Rebill, NOCAP)
LOVE RE DOWN (IRCA, NOCAP / Rebill, NOCAP
LOVE RE DIMIT (WR. ASCAP / Rebill, NOCAP
LOVE RE DIMIT (WR. ASCAP / Rebill, NOCAP / Rebill
Rebill, NOCAP / Rebill, NOCAP / Rebill
Rebill, NOCAP / Rebill, NOCAP / Rebill
Rebill, NOC

NATIONAL (I'M Elicitored, \$801/chemed Development, \$100 pt.)

Complement, \$100 pt.; \$1

BMI/AVVIg, EMI) CPF
SHOW ME LOVE (Song-A-Tree, BMI/Champson, BMI)
SIX FEET DEEP (N-The Water, ASCAP/Jobets, ASCAP/Straight Cash, BMI/EMI Blackwood, BMI) CPP

16

ASCAP/Across 1100 Street, ASCAP/A-C-Green, ASCAP)
33 TYPICAL REASONS (SWING NY MAY) (EMI Backwood, BMI/Ther Tech, BMI/Music Corp. Of America, BMI/Second Generation Reconsy Tumes, BMI/Taking Care Of Bressies, BMI/Music 29 UN 1000 0000 (Trycep, BMI/Wideodor, BMI/Kan

**R&B Singles Sales** 

imin

ž	3	34	ARTIST (LABEL DISTRIBUTING LABEL)	ž.	3	ž	ARTIST (LABEL/DISTRIBUTING LABEL)
Г			** NO. 1 **	38	33	7	EVERY LITTLE THING U DO CHRISTOMER WILLIAMS (UPTOWNERDA)
Œ	1	4	THAT'S THE WAY LOVE GOES JANET JACKSON (WISSIN) 3 weeks at No. 1	B	55	8	BABY BE MINE BLACKSTREET (MCA)
Œ	2	8	ENOCKIN' DA BOOTS H TOWN (LURE)	40	45	9	I CAN'T STAND THE PAIN LORENZO (ALPHA INT L/PLG)
3	4	3	WEAK SWY (RCA)	41	39	8	LOOKING THROUGH PATIENT EYES
4	3	12	FREAK ME SLR (KEIA-ELEKTRA)	42	40	5	WHERE I'M FROM DIGABLE PLANETS (PENDULUM/ELEKTRA)
5	7	11	IT WAS A GOOD DAY ICE CURE (PROPERTY)	4	63	2	SOMETHING'S GOIH' ON
Œ	9	28	DAZZEY DUKS DUCE (TMR BELLMARK)	44	41	27	I WILL ALWAYS LOVE YOU WHITE Y HOUSTON (APRISTA)
7	5	16	HUTHIN' BUT A "G" THANG OR ONE (DEATH ROW INTERSCOPE AG)	45	36	11	HONEY DIP PORTRAIT (CAPITOL)
8	8	10	DOWN WITH THE KING PLIN D MC (PROFILE)	6	48	3	TRIGGA HAS NO HEART SPICE I (TRIAD JINE)
9	8	17	DITTY PAPERBOY (NEXT PLATEAU) FERR)	T)	62	2	BAD BOYS (THEME FROM "COPS")
18	10	17	FM SO INTO YOU SWY (RCA)	4	-	1	THE FLOOR JOHNNY GILL (MOTOWN)
11	12	8	WHOOT, THERE IT IS 95 SOUTH (WEAP ICHEAN)	49	51	8	CREWZ POP DA YOUNGSTA'S (SASTWEST)
12	11	8	DEEPER BOSS (DJ WEST/D-WOS/DDLUMBA)	50	44	8	ROLL WIT THA FLAVA THE FLAVOR UNIT MC'S (EPIC)
Œ	15	5	SHOW ME LOVE ROBIN S (BIG BEAT AG)	51	52	8	IT'S ALRIGHT CHANTE MOORE (BLAS WCA)
14	13	18	SO ALONE MEN AT (ARGE (EASTWEST AG)	52	43	21	MR WENDAL AMESTED DEVELOPMENT (CHRYSALIS)

SO SS 18 TAP THE BOTTLE 55 50 17 I'M EVERY WOMAN 66 28 10 SWEET ON U 50 49 5 KISS OF LIFE 18 18 18 HIP HOP HOORAY NAUGHTY BY NATURE (TONWY BOY 20 = 1 WHOOMER (THERE IT IS)
10 S LET'S GO THROUGH THE MOTIONS
21 20 5 LET'S GO THROUGH THE MOTIONS 50 53 5 DOLLY MY BABY 30 73 8 GOLD DIGGIST

53 47 23 A WHOLE HEW WORLD

TO - 1 WHO'S THE MAN 61 86 14 1 GOT A MAN 23 59 21 RESIRTH OF SLICK 65 66 3 LOVE THANG 28 59 14 SHOOP SHOOP (NEVER STOP ...) 65 57 3 THAT'S THE WAY LOVE IS

66 M 3 WHAT THE GONNA DOT 15 2 GIRL I'VE BEEN HURT 68 61 7 BOW WOW WOW 69 60 3 I WANT TO KNOW YOUR NAME 70 65 17 IT HURTS ME D = 1 LOVE NO LIMIT
MARY J BUGS OUPTOWN INCA

72 72 4 YOU'RE THE LOVE OF MY LIFE

73 67 13 SWEET THING 74 69 4 HOW U GET A RECORD DEAL BIG DACOT KANS (COLD D-HLL BY) 75 68 14 HAT 2 DA BACK TLC CAPACE ARSTA

BMCClorestant's Own, BMC 19 MOT 19 MO

CPF 79 WHATZUPWITU (Edite Murphy, ASCAP/Reycle, ASCAP)
22 WHERE THI FROM (Wise Grouve, BMI/Glim, BMI/Coughdos, BMI/WIA, ASCAP) WISE

4 WHO SE IT (Bijec, BMI/WIA CONTINUED (BMI)
WISM SE IT (Bijec, BMI/WIACCO-Tamoriece, BMI)

WHOOT, THERE IT IS (James, BMI/Kales, Mode & Risks, BMI) WHO'S THE MART (Toe Girl, BMI/Leithal Dook, BMI/Immortat, BMI/Sold, BMI/Imin Installer, BMI/Marine-Temprises, BMI/Solder Docksto, BMI) WEEDEX SIGN (SMI April, ACCAP/Index Salman, ACCAP/John ACAP/Dook, ACCAP/Index, ACCA CPY/WBMI VOICED THE FORM OF MY SEET Chambridge. 54 YOU'LE THE LOVE OF MY LIFE (Sweetman, BMT/Carners-BMG, BMI/Next Polenia, ASCAF) H\_WESH

BILLBOARD MAY 22, 1993

# Billboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAI STORE SALES REPORTS COLLECTED, COMPILE AND PROVIDED BY SoundScan

						50	46	44	59	EN VOGUE A 2 DASTWEST 92121*ING (10.9015.90) FUNKY DIVAS	
×	. ×	9	NOT		TION	52	52	50	18	BIG BUB EASTWEST 92180-YAG 09 58915 580 COMIN: AT CHA	Τ
WEEK	WEEK	2 W	WKS	ARTIST TITLE LANGE & NUMBER DISTRIBUTING LAUGH IS LIGGISTED LIST PRICE OF LOUVALENT FOR CASSITTECTS	PUSA	52	43	40	10	SOUNDTRACK MICA (C758) (9 98/15 98) C84	Ι
╛	_			* * * No. 1 * * *		(53)	72	77	8	RAY CHARLES MARNER 350S, 26735* (10 96/15.98) MY WORLD	L
D	NE	V ▶	1	RUN-D.M.C. PROFILE 1440 (10 98/16 98) 1 week at \$6.7 DOWN WITH THE KING	1	50	47	52	17	PRINCE MARKIE DEE AND THE SOUL CONVENTION FREE	Ι
7	2	2	21	DR. DRE ▲ / DEATH POWNHTERSCOPE SYSTEMPROBITY (10 96/15 98) THE CHRONIC	1	55	-44	52	13	ALEXANDER O'MEAL TABLE 9501*SAM (10 98)15 980 LOVE MAKES NO SENSE	1
5	5	2	5	H-TOWN LINE 125 c9 98/16 980 FEVER FOR DA FLAVOR	1	50	52	52	67	R. KELLY & PUBLIC ANNOUNCEMENT & BORN INTO THE '90'S 8YL 41402" (2.9% 12.9%)	Ι
1	2	2	28	SWV   RCA 656274* 01/08/13/98  ET'S ABOUT TIME	2	67	52	_	8	MARVIN SEASE JIVE 41512 (9 99/13 99) THE HOUSEKEEPER	1
7	5	5	27	SADE & 1790 53178* (10 NO 60/15 98) LOVE DELUXE	2	(58)	58	67	26	UNDERGROUND KINGZ (IIS TIME 41502*ISNE (II 98:13 98) TOO HARD TO SWALLOW	Ι
7	1	2	28	SOUNDTRACK A * ANISTA 16599* (10.98/15.98) THE BODYGUARD	1	52	52	49	49	SOUNDTRACK ▲ 2 LAFACE 26006+MAINSTA (10.99/15.99) BOOMERANG	1
t	8	8	28	SILK ★ KEIA GERNAMELEKERA (10 98/15 98) LOSE CONTROL	1	60	55	46	27	PORTRAIT CAPITOL 93496* (9 98/23.98) PORTRAIT	I
†	1	8	8	LEVERT ATLANTIC 124621/4G (10 98/15 98) FOR REAL THO'	8	(61)	65	53	62	TLC A - LAFACE 26002HWEISTA IS INVESTIGE 0000000HHHON THE TLC TIP	Ī
1	9	8	9	GETO BOYS ● NUP A-LOT 57191/99/09/TY (10 98/15 98) TILL DEATH DO US PART	i	1.3	49	50	38	LO-KEY? PERSPECTIVE 1003YMAM (9 98/13 98) WHERE DEY AT?	1
5	11	11	25	KENNY G A " ANSTA 18646" (10 18215 191) BREATHLESS	2	63	58	55	30	RACHELLE FERRELL MANHATTAN 92767-COPTOL (9-98/12-98) RACHELLE FERRELL	1
+	10	52	8		1	64	51	48	24	WRECKX-N-EFFECT ▲ MCA (0966 t9 98/15 98) HARD OR SMOOTH	1
+	8	32	3	ONYX AUCHAOS SISCOCCUBARIA ES ES EGYA SEO BACCAFUCUP  SCHINDTRACK UPTRAN TOTAGACA ES SALES SEO WHO'S THE MAIN?	8	SE	50	69	.3	THE BEATNUTS WOLATOR 11145/ROLATIVITY (7 98/12 98) INTOXICATED DEMONS	1
+			_		-	88	52	58	31	GEORGE DUKE WARNER BROS 45026*(10 98/15 98) SNAPSHOT	
+	52	52	8	L.L. COOL J DEF JAM 53325COLUMNA (10 19 EQ16 98) 14 SHOTS TO THE DOME	1	13	13	55	52	ABOVE THE LAW RUTHLESS/GIANT 24477**WINNER BROS. (10 98/15-98) BLACK MAFIA LIFE	
4	13	52	13	REGINA BELLE COLLIMBIA 48826* (10.98 EQ/15.98) PASSION	13	58	63	51	8	JOE SAMPLE WARNER BIOS. 45209* (10 98/15 98) INVITATION	
1	13	13	8	BNTRO ATLANTIC 82463/946 (1) 98/15 981 INTRO	16	58	53	50	52	B-LEGIT THE SAVAGE SIC WID IT 712" IS 98/15 98/1	•
4	23	-	8	MC BREED WIND 8120-YICHBAN ID 98/16.980 THE NEW BREED	16	70	61	45	70	PRINCE AND THE NEW POWER GENERATION ▲	
1	24	26	52	2PAC INTERSCOPE 12203/MG IS 18/25 981 STRICTLY 4 MY N I.G.G.A.Z	1	52	70	58	52	RRAND NURSAN CONTRACTOR STORAGE OF TRUST	
1	21	23	5	BLOODS & CRIPS DANGEROUS/PUMP 1913BROUALITY IS 9813 90 BANGIN ON WAX	16				-	The state of the s	
	NE	V.	8	FUNK DOOBIEST IMMORTAL \$3212/EPIC (9.90 EQ/15.90) WHICH DOOBIE U 8?	13	52	64	61	103	BOYZ II MEN ▲ 5 MOTOWN 6320* 19 98/13 981 COOLEYHIGHHARMONY	7
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### **Hot Rap Singles.** TST. ARTIST \* \* \* No. 1 \* \* \* TYPICAL REASONS + PRINCE MARY KIE OEE PEACE TREATY HOW I'M COMIN 411 COOL I **4** 12 OEEPER 5 CHAOS 74735\*COLUMBIA • LORDS OF THE UNDERGROUNO 5 **◆ THE FLAVOR LINIT MC'S** 8 ROLL WIT THA FLAVOR 6 DOWN WITH THE KING I GET WRECKED ◆ TIM DOG 8 8 10 8 BOW WOW WOW MITTER MANUFACTURE THE STATE OF THE STATE O ◆ FUNKDOOBIEST 10 10 ◆ PETE BOCK & C.L. SMOOTH 10 LOTS OF LOVIN 14 ◆ DA YOUNGSTA'S CREWZ POP MILITI EASTWEST 96068\* PASSIN' ME BY 1 14 15 5 A THE PHARCYCE 15 19 DELICIOUS VINTE 98434/AG OFF & ON MAD SOUNDS 2199-MOTOWN **◆ TRENDS OF CULTURE** 13 13 13 WRECKX SHOP ◆ WRECKY, N. FFFFCT 6 IT WAS A GOOD DAY A ICC CLIDE 15 ٥ ◆ HEAVY O. & THE BOYZ 16 16 21 TRUTHFUL HEAD OR GUT TOWN 54593/MCA ◆ ILLEGAL 20 ◆ GETO BOYS 18 23 SIX FEET DEEP

Records with the greatest sales gains this week. 

• Videoclip availability. 
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HIT IT FROM THE BACK

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# R&B

ARTISTS & MUSIC

# **New Campaign To Crush 'Negative' Rap; Hip-Hop Influence Bears Business Fruit**

THE REVEREND VS. THE Rappers: The Rev. Calvin O. Butts, pastor of the Abyssinian Baptist Church in Manhattan has kicked off a campaign to combat sex, misogyny, and violence in rap lyrics. His -revealed in artic New York Daily News and The New York Times—targets such acts as Apache, Scarface, and N.W.A.

In the past, the minister rallied against malt liquor and cigarette ads in black neighborhoods. He went around painting over billboards in Harlem, He says his new crusade is aimed at "crushing out [the] negative words and images that are eroding the moral fabric of our community and the society at large.

Butts, who devoted part of his Mother's Day sermon on the rap issue ("This is the Devil I'm talking about," he began), has asked his congregation and the general public to send him any rap rdings they have deemed offensive At I0 a.m. June I, he will stack the collection up and press them with a steamroller. No site has been selected yet for this symbolic display.

Unlike many of the attacks on ran. Butte' denouncement is not aimed at the entire genre. His criticism has drawn support from members of the black and rap communities, including some who have been caught up in an intellectual lockstep, being supporters of rap but also having reservations about some of its lyrical content. Many had no comment for this column. One rap writer said, "I think there needs to be more responsibility in some of what's being put out there, but the moves Butts is making will only make the bad stuff stronger. It's not the

way to go about changing things. What's needed is a greater understanding of ran's sometimes complex connotations and a bigger embrace of its progressive texts. Efforts to promote such understanding should be made by the labels and in communities. Misogyny, sexism, and other negative mecan't be wiped out with a construction ve-

NEW DEAL: Artist manager Kedar Massenburg has formed a new label, Brooktown Records, to be based in Brooklyn, N.Y., and distributed by Island. Its first release, due late this sum-



# by Hanelock Nelson

mer, will be the solo debut by Daddy-O, Stetsasonic's main man and Massen-burg's brother. Massenburg, who holds a law degree, also is the chairman/CEO of Okedoke Music Producers and Management. Among the company's clients is the inventive 4th & B'way rap crew Freestyle Fellowship.

STRANGEPHRUIT and High Rize Records are two new entities headed by African Americans. Both were largely in spired by a desire to preserve and pro mote hip-hop's feeling, form, and freestyle flavor

Philadelphia-based High Rize is an i dependent label headed by Wiley Grif-fin and Idris Abdullah. The pair also comprise High Rize's first act. Chase & Destroy, which dropped the single

The founders of Strangenhruit, m while, see themselves as "keepers of the culture." The endeavor was started by four young businesswomen: LaTanya White, from Jive Records; Rhonda Mann, from Columbia; Karen Taylor, from Double Exxposure; and Suzz Cooke, from The Gersh Agency. Their overall purpose, they say, is to assist moves that will counteract efforts by

mainstream culture to co-opt hip-hop. Beginning Tuesday (18), Strange-phruit will host a weekly jam and mingle at Mr. Fuji's Tropicana in Manhattan. Doors will open at 9 p.m. Kenny Parker from Boogie Down Productions will act as DJ. "We're looking to present cuttingedge rap, reggae, and soul and to bres new artists," says Taylor, adding, "We'll also present poetry, display artwork ally recognize that hip-hop culture is all encompassing and includes every one from doctors and lawyers to artists. We want to reflect what's happening in our communities.

So do the principals in High Rize, Besides signing and supporting local rap acts, its goals include plans to product independent films and clothing. "There's moepencers turns and cooting. "Inere a no telling how far we can go," says Abdullah. Sharing that sentiment, Strangephruit's White points out that the weekly parties are "the beginning and definitely not the end."

BOUNCE TA THIS: There's a buzz building about Ruthless signee Blood Of Abraham, which was recently in New York's Chung King House of Metal completing tracks for an album, due to be reeased during late summer or early fall. The act, which consists of Ben Yad and Mazik, will filter its Jewish culture through its lyrics. Yad says, "We don't want to be known as a Jewish rap group, but we won't shrink from dealing with is sues of anti-semitism" ... Black & White Television's Paris Barclay recently lensed a cip for Intelligent Hoodhun's
"The Pouse (Shoot 'Em Up)," from
A&M's "Pouse" motion-picture sound-track album ... Shauna "Sho-Nuff" Hoodes is seeking out demo tapes by unsigned rappers. She's putting together a compilation cassette to be distributed at this year's Jack The Rapper Family Affair in Atlanta in August. For further rmation, call Hoodes at 212-460-8012

. Chuck D. has a featured rap on "New Agenda," a track on Janet Jackson's judicious "janet." collection . . . Ultramag-netic MCs' third album (for a third label Wild Pitch) will be titled "The Four Horsemen." It is due to drop in late July First single "Two Brothers W/Check (San Francisco, Harvey)" will arrive June 15. This funky, stream-of-consciousness jam is so weird that the group's Kool Keith says, "We don't even know what it's about." In the B-side track "I-2, I-2," Keith will debut a new double-speaking vocal style . . . Silver D., who spins on WBLS N.Y.'s "Operating Room," has joined the A&R staff at Select Records. He is soliciting demo tapes Select, now being distributed by Atlantic, has a slew of releases planned for the rest of the year, including sets from Chubb Rock, AMG, and Kid 'N Play, who have completed a track with the Beatnuts. Among the others are COD, TDC, and Sam & the Swing ... Oops: Onyx is managed by Jeffrey Harris of Queens, N.Y.-based GIA Management.

# CHILD OF HIP-HOP

(Continued from page 25)

rocked some innovative stuff, not the same of beats flipped in a few different ways. Well anyway, thank God I cometed its album and more importantly I'm hyped on it! When I play it, it makes me feel good, it feels fresh just like "Plug Tunin" by De La Soul felt when I first heard it.

De La Soul influenced me a lot cuz they redefined hard-core hip-hop, Hardcore hip-hop to me is that crazy bugged stuff, that underground funk, totally rebellious to what's going on at the time. P.E., Gang Starr, Ice Cube, Jungle Brothers, Tribe, KRS, the list goes onthat's hard-core funk! They took some chances and went from the soul. But, as usual, popular culture has it all back-ward. What they call hard-core hip-hop is usually a perfect formula or recipe. I can see it now, some "chef" wanting to get rich so he adds a tablespoon of "bitches" to his lyries, two cups of blunts and spliffs, an album cover with at least three guns showing, and a sister with her stretch-marked booty hanging out. There you have it, a supposedly "hard-core" song that goes top 10 on the pop charts! A supposedly "real black song with majority white listeners

This morning some French inter ewer asked me if A.D. had sold out, I had to laugh. I talk about respecting black women and bein' a noor musician in these times when "life sin't nothing but bitches and money!" He also asked me if I really believed that Life music was hip-hop. I replied by askin' him. wasn't 'Play At Your Own Risk' by Planet Patrol just as important to hiphop history as "Hip-Hop Hooray" by Naughty By Nature?" Well this guy didn't even know who Planet Patrol was. I chuckled to myself again cut I wasn't surprised.

This day was a tripped-out awaken-ing for me cuz I realized that I'm 24 years old, and I've been into hip-hop since I was 10. I'm now a hip-hop artist producer myself who has sold 3 million or more records. I'm also a pro-black brother with revolution on my mind. But what's most bugged out is that I'm a child of hip-hop. It was hip-hop that formed so many of my views, my dress style, my dialect, my hair. That's some deep shit! Hip-hop actually played that big a role in my life. I guess that is why we who feed from the breast of this woman called hip-hop cannot allow any white power structure, any record label. or any of our brothers' or sisters' green to make hip-hop a prostitute!!!!

(20)

(25)

# **Mood II Swing Works To Avoid The Remix Trap**

THE MEN WHO COMPOSE Mood II Swing are embroiled in a battle against clubland's dreaded "remix monater."

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A growing catalog of
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Pop" by Book Of Love.

Springsteen says they are proud of
the mixes but want to "avoid getting
trapped in a slot that will limit the
other work we want to do. When you
focus on remixing, there's a danger
that people in the industry will not
view you as being capable of writing
a song yourself, or producing a record

from scratch." To ensure a versatile image, Mood II Swing is tempering its remix chores with cutchy well-structured singles that are filling dancefloors throughout the U.S. and much of Europe. At the moment, "Rushing," sung by Loni Clark (Nervous, New York; A&M, U.K.), is approaching top 10 dance status in the U.K. and is eted at No. 15 on this week's Billboard Club Play chart. The duo's most recent creation, the brilliant "Critical," which was recorded by Wall Of Sound with Gerald Letham (EightBall, New York), is at the cen-ter of active major-label bidding, and has been a red-hot item on test pressing for the past two months.
"Critical" is a good example of the

"Critical" is a good example of the easygoing, democratic vibe that hange over Mood II Swing sessions, which often start with a germ of an idea—perhaps an interesting title or bit of melody—by Springsteen, which is laid into a groove by Ciafone. "That song! first had a different

hook line." Springsteen remembers.
"It was, I can't believe I'm falling for
my best friend, 'which was an exaggeration of something that was happening to a few people around us. And
Jon did not like the line at all."

Clafone says, laughing, "I have a

very close friend who I was afraid



Fly Robin Fly. Big Beat/Atlantic diva Robin S. works the crowd at New York nightspot City with a performance of her recent No. 1 smash, "Show Ma Lova.." The singer currently is drivding her time battween a club tour of the U.S. and the recording of her debut album. (Photo: Chris Ross)

would get the wrong idea. Why get into unnecessary drama? Besides, I thought we needed a more universal line. Eventually, we compromised and came up with something that we could both live with."

Although they have been working together as Mood II Swing for about a year and a half. Springsteen and Cafanbe have been making music together since they met as students at case the since they met as students at four years ago. Their partnership grew from playing in a band that fall the students are the since they have been supported by the since the since they are the since the sinc

Mood II swing's hig break in dance music came who New York's Maxi Records issued its first single, "Helpless (What Am I Going To Do Without You)," with singer Silvano. The critically lauded cut was a top five inertically lauded cut was a top five inmentary deal with Big Life Records. Plans for an album were quietly shelved, and the pair's alliance with Salvano fell apart. The two are way of discussing the situation, other than to Working with Silvano has solidified Working with Silvano has solidified

Working with Silvano has solidified their goal to connect with a singer on a permanent basis, and form a recording act. In the meantime, Mood II Swing will continue fighting for the freedom to work in all aspects in dance and pop music. Given its continually evolving talent and positive stitude, it will be a battle easily won.

SINGLES SCENE: Fans of Nomad's 1991 international smash, "(I Wanna Give You) Devotion," will be pleased to find Sharon Dee Clarke, the group's leader, betting widtly on Serlous Rope's "Happiness" (Rumour, U.K.), a warm and fuzzy deephouse ditty produced by Damon Clarke does an excellent job of balancing the song's quasi-spiritual nature with a lighthearted pop tone that ensures multiformat play. For a taste of trance, go for newcomer Red Jerry's atmospheric remix, which kicks the tempo and adds an unusual

synth effect or two.

It appears that Nomad's in-progress sophomore album will not see the light of day. Although it is a pity, given the strength of the material that was floating on demo, it frees Clarke up for a solo deal. Something

for labels here to consider. Producer Kingsley O's up-andcoming K-London Club posse is poised for its first national breakthrough hit with "I Believe" (K4B, Stamford, Conn.), a stomping, gospel tinged jam sung by Maydie Myles. Kingsley and Zack Toms inject a agious pop hook into the track which gains much of its energy from air-punching choir chants at the chorus. Although it could use a longer mix, "I Believe" sparkles brighter than a lot of records on major labels right now. There is great potential here, just waiting to be discovered. Wake up, folks!

The lovely Brenda K. Starr bounces back from her disappointing 1992 Eplc album by joining freestyle king Tony Moran for his latest Concept Of One effort, "So In Love," a fine prelude to a full-length set that is due next month on New York's Cutting Records. The song is a brew of sweet Latin flavors, thickened by a heavy funk drum patterns and edgy non/rock mitars. Starr shimmles admirably, nicely holding her own against a hard and busy arrangement. Could do the trick in sprucing un freestyle's presence in mainstream clubs and on crossover radio. Now we have seen it all. Classic

rock acts Jethro Tull and Motorhead are now courting club DJs with



CLUB PLAY

1. NASTY GROOVE COLD AUTOMATIC EYES CRAP

2. JUST CAN'T GET ENOUGH TRANSFORMER 2 SONG 3. BACK TO MY ROOTS RUPAUL TOWNSY

4. BANG TO THE RHYTHM COLD SENSATION CAROLINE 5. HEROIN BILLY IDOL CHRYSAUS

# **MAXI-SINGLES SALES**

1. LET'S GO THROUGH THE MOTIONS
JODECLUPTOM
2. THE CRYING GAME BOY GEORGE SOR
3. HOW U GET A RECORD DEAL BIG
DADDY KANE COLDONLAN
4. WHOOT, THER IT IS 95 SOUTH WOMP
5. TRUTHFUL HEAVY D. & THE BOYZ

Preskouts: Titles with future chart potential, based on club play or sales reported this week.



by Larry Flick

ing In The Past" (Chrysalls) is given a breezy disco-ordersoing by Tommy D., while Motorhead's "Ace Of Spades" (W.G.A.F.BMG, U.K.) rips Spades" (W.G.A.F.BMG, U.K.) rips 141 beats per minute, ourtesy of CCN. Were kinds scared (and severly worked) by the high muscal quality of these mixes. More importantly of the part of the part

TID-REATS: The brigade of transsexual and transvestite disco divas is growing by the second. Chicago siren Candy J. is ready for her close-up. thanks to an album deal with the hip Vinyl Solution Records in the U.K. Her first single with the label will be "Don't Cry," produced by the singer with Sammy O. Candy also is preparing musical contributions to upcoming albums by Ten City and Judy Tenuta ... Producer/writer Bluejean is getting mighty busy with a series of interesting new singles. First, he offers "Illustrious," the dark and dreamy house dub, just released on Easy Street. Waiting in the wings is Kissing To The Top," an R&B-inflected roof-raiser, featuring a sturdy baritone vocal by Storm. Keep your eyes and ears peeled for these potent

# Lulu Of A Comeback: Singer Declares Her 'Independence'

NEW YORK—Watching Lulu dive passionately into the vigorous promotion regimen for her SBK/EMI comeback, "Independence," it is hard to believe that initially, she had to be coaxed back into the studio.

After a string of international hits that began with the '60s poclassies "Shout" and "To Sir With Love," the Scottlish performer made a conscious move toward stage and television projects. "I had offers to make records," she says. "But I didn't want to just eing cute pop songs arymore. And on top of that, a lot of time was devoted to bringing up my son."

Last year, Lulus former brotherin-law, Barry (fibb (she once ass married to Bee Gee Maurice Gibb), went on a campaign to get her of the whole of the company of the company of the herself assembling an album for the EMI-distributed Dome Records in London, with some of the industry's leading dance and urban tastemakers. A deal with SBK in the Camtal Company of the Company of

In addition to the Gibb-penned "Let Me Wake Up In Your Arms, Lulu delves heartily into material by Nick Martinelli, Errol Henry, and Maxi Priest collaborator Winston Sela. The result is a seamless collection that carefully combines lush disco grooves with glossy modern funk. The title cut recently reached the top 10 on Billhourd's Club Play chart, and the album features other gems such as "Back For More," a duet with Bohby Womack. The singer says, laughing, "I probably should admit this, but a lot of the people I worked with this time weren't even around when I first started record-

ing."

But Lulu says every aspect of making music was sweeter this time around.

"I savored every single note I sang.



\_\_\_\_

When you've been away for a while, you learn that there isn't anything quite like approaching a song and discovering its moment of true emo-covering the moment of true emo-covering the second of the

Lulu compositions is growing.

In the meantime, the singer is in the thick of promoting "Indepenee". SRK currently is stoking up for a push behind the set's upcoming second single, "Back For More," which has downtempo remixes by Henry and Bob Jones that make the song accessible to club and radio formats.

"Ilook at this project as merely the first step in a new phase of performing," Lulu says. "I bave miles to go before I make that perfect album. I want to expand my vocal range, write better songs, and grow as a whole. I'm so fortunate to have the opportunity to go for it." LARN FLICK

BILLBOARD MAY 22, 1993

HOT DANCE MUSIC

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(4)	8	7	5	PRESSURE US COLUMNIA 24916	◆ LULU ◆ SUNSCREEM
(5)	5	9	8	MORE AND MORE A 25029/MAGO	CAPTAIN HOLLYWOOD PROJECT
6	11	15	7	SWEET LULLABY CPC 74979	DEEP FOREST
(7)	14	21	5	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
(8)	13	18	6	WHAT CAN YOU DO FOR ME LONDON #57 103/FLG	UTAH SAINTS
9	10	12	7	WAKE UP EVERYBODY REPRISE 40759-WARNER BROS	◆ NICK SCOTTI
10	1	2	8	FEVER MAYSRICK SIRE 40793/WARNER BROS	MACONNA
11	6	8	10	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
(12)	15	20	6	JUMP THEY SAY SAWAGE 50034	◆ DAVID BOWIE
(13)	25	33	3	REGRET CWEST 40760/WARNER BROS	◆ NEW ORDER
14	7	3	11	TOOK MY LOVE COLUMBIA 74862	<ul> <li>◆ BIZARRE INC FEATURING ANGIE BROWN</li> </ul>
(15)	18	27	4	RUSHING HERVOUS 20048	LONI CLARK
(16)	17	23	5	JUST A DREAM MCA 54595	◆ DONNA DELORY
(17)	24	32	3	BUDDY X VIRGIN 12640	◆ NENEH CHERRY
18	9	1	12	SHOW ME LOVE BIG BEAT 101 (0.81) ANTIC	♦ RDBIN S
19	19	24	6	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
20	12	4	11	FAITH (IN THE POWER OF LOVE) (PC 74887	ROZALLA
21	23	25	- 6	THE LOVE I LOST NEXT PLATEAUADADON BS7 0450FLG	SYBIL
(22)	27	31	5	GO AWAY (PIC 74843	◆ GLORIA ESTEFAN
23	20	11	11	I FEEL YOU SINE 40767 WARNER BROS	◆ DEPECHE MODE
(24)	30	42	3	* * POWER	PICK* * *  ETHYL MEATPLOW
25	21	16	11	CAN'T GET ANY HARDER SCOTTI BROSS 753552	◆ JAMES BROWN
26	28	23	5	ELEVATOR UP AND DOWN 27K 6668	INTERACTIVE
27	16	19	7	BOW WOW WOW IMMORTAL 74852/CPIC	◆ FUNKDDOBIEST
28	33	35	4	GIVE HIM A LOVE HE CAN FEEL PENDULUM 66326/E	LECTRA • TENE WILLIAMS
(29)	36		2	YOUR TOWN CHIOS 74959	◆ DEACON BLUE
30	34	37	4	FUNKY GUITAR 79X 68R1	TC
31	29	17	10	JAMAICAN IN NEW YORK ((EXTRA 66239)	◆ SHINEHEAD
32	35	36	4	I LIFT MY CUP PULSE B 12394/RADIKAL	◆ GLOWORM
(33)	39	-	2	I BELIEVE MOONSHIRE MUSIC 55300	LUNATIC FRINGE
(34)	NE	<b>*</b>	1	* * * HOT SHOT	DEBUT * * *
35	37	É	2	SENTINEL-RESTRUCTURE REPRISE ACTIONWARMER OF	
(36)	47	-	2	WIND IT UP TO FATTA CALLED	◆ THE PRODIGY
37	22	14	13	BRIGHTER DAYS CAUSE 2045MOTHS	CAIMERE FEATURING DAVIAE
(38)	13	-	1	CROSSTALK SIV METORT	ELEKTRIC MUSIC
(39)	NE	NÞ	i	GOTTA KNOW (YOUR NAME) ARM 8135	◆ MALAIKA
40	40	48	3	T-E-C-H-N-O PANTERA DASA	BASIC ELEMENTS
(41)	NE	W Þ	1	THAT'S THE WAY LOVE GOES WROM 19661	◆ JANET JACKSON
(42)	NE	W Þ	1	CATCH ME SHE 40815-WARNER BROS.	BETTY BOO
43		38	5	TYPICAL REASONS COLUMBIA 74865	◆ PRINCE MARKIE DEE & SOUL CONVENTION
(44)	NE		i	THAT'S THE WAY LOVE IS MCA 54619	◆ BOBBY BROWN
45	45	49	4	JUNGLE BILL SMASH 880 003/SLAND	◆ YELLO
46	31	28	12	ENJOY LIFE EIGHT HALL 9207	◆ WAVE
(47)	NE	*	1	SWEET HARMONY ATLANTIC 65759	◆ THE BELOVED
48	26	10	13	BORN 2 B.R.E.E.D. WARNER BROS. 40641	◆ MONIE LOVE
45	45	41	- 6	EXTERMINATE! ARISTA 1 2545	<ul> <li>SNAP FEATURING NIKI HARIS</li> </ul>
50	12	26	12	BOSS DRUM (TIC 74098	◆ THE SHAMEN

# MAXI-SINGLES SALES

ABTIET BOSS DRUM/PHOREVER PEOPLE (T) (0) EPIC 74898 REGRET (M) (T) (X) QWEST 40760/WARNER BROS. 4 GO AWAY ITH THE THE TARKS

11	8	5	11	IT'S MY LIFE IMICTI ID LOGIC L SEGRADISTA	◆ DR ALBAN
(12)	NE	₩ ▶	1	* * * HOT SHOT I	DEBUT * * *  * JANET JACKSON
13	15	15	9	I CAN'T GET NO SLEEP IMACTI CUTTING 273	♦ MASTERS AT WORK FEATURING INDIA
(14)	20	25	5	PASSIN' ME BY IND ITS OFLICIOUS WINE, 10114/4G	◆ THE PHARCYDE
15	13	13	8	WRECKX SHOP INI (T) TO MCA 54532	<ul> <li>◆ WRECKX-N-EFFECT</li> </ul>
(16)	23	33	3	SWEET LULLABY (T) (ID EPIC 74919	◆ DEEP FOREST
17	17	18	8	TOOK MY LOVE (T) (IX) COLUMBIA 74862	BIZARRE INC FEATURING ANGIE BROWN
18	18	12	9	DOWN WITH THE KING (T) OD PROFILE 7391	◆ RUN-D M C-
19	19	22	6	WAKE UP EVERYBODY IT 00 REPRISE 40759/WARRER BR	os ♦ NICK SCOTTI
20	21	30	- 4	EVERY LITTLE THING U DO (TI OD UPTOWN \$461 3 WCA	◆ CHRISTOPHER WILLIAMS
21	14	9	10	I'M RAVING (MELTECKE ARISTA 1, 2525	♦ LA STILE
22	10	3	8	FEVER/BAD GIRL (NO (1) (X) MAYENICK/SIRE 40793/WARRIER	BROS
(23)	27	35	6	LOVE ME THE RIGHT WAY IT: 00 LODIC 62529/9CA	◆ RAPINATION & KYM MAZELLE
24	24	29	5	YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST IT	NEXT PLATEAUTONDON 857 065/PLG ◆ SYBIL
				***POWER P	ICK***

3	27	35	6	LOVE ME THE RIGHT WAY IT: 00 LODIC 62529/9CA	◆ RAPINATION & KYM MAZELL
14	24	29	5	YOU'RE THE LOVE OF MY LIFE THE LOVE I LOST ITS NEXT PLATE	AUTONOON 857 065/FLG
				* * * POWER PICK*	
3	49	-	2	WHAT'CHA GONNA DO? (1) (1) (10) (1910 74/038	NKS (FEATURING QUEEN LATIFA)
6	28	34	14	CONNECTED ITH REIGER STREET/ISLAND BM 393/PLG	◆ STEREO MC*
1	42	_	2	KNOCKIN' DA BOOTS (MI CT) LUKE 463	◆ H-TOW
8	30	38	13	PUSH THE FEELING ON INI (T) GREAT JONES 530 620/5LAND	NIGHTCRAWLER
8	25	26	6	NO LIMIT (N) ITI 00 RADIKAL 12399/CRITIQUE	◆ 2 UNLIMITE
0	38	46	3	CREWZ POP INI IT (EASTWEST SHOWING	◆ DA YOUNGSTA*
1	11	4	10	FAITH (IN THE POWER OF LOVE) (TI DE EPIC 74887	ROZALL
12)	NE	WÞ	1	THAT'S THE WAY LOVE IS NO (T) SO MCA 546.19	◆ BCBBY BROW
	NET 22	20	1 10		BCBBY BROW     LORDS OF THE UNDERGROUN
(2) (3) (4)	22				
(2) (3	22	20	10	FUNKY CHILD IN: (T) PENDULUM 66230/ELDITRA	◆ LORDS OF THE UNDERGROUN
(2) (3) (4)	22 NE	20 W >	10	FUNKY CHILD IN: (T) PENDULUM 66230/ELDETRA BUDDY X (T) 00 VIRGIN 12665	◆ LORDS OF THE UNDERGROUN     ◆ NENEH CHERR
12) 13 14) 15) 16	22 NE	20 W >	10 2	FUNKY CHILD ME TO PENDULUM 66330/ELDETRA  BUDDY X TO 00 VIRGIN 12665  CATCH ME TO 10 SRE 40819/WARNER BROS	◆ LORDS OF THE UNDERGROUN ◆ NENEM CHERR BETTY BO
12) 13 14) 15)	22 NET 37 33	20 W > - 37	10 1 2 5	FUNKY CHILD INI IT PENDULUM 64.335(LDETRA BUDDY X ITI OD VIRGIN 12M5 CATCH ME ITI IXI SREL 40819/MARINER 8805 IT'S ALRIGHT (M) ITI SUUS 84577/MCA	◆ LORDS OF THE UNDERGROUN ◆ NENEM CHERR BETTY BO ◆ CHANTE MOOR
12) 13 14) 15) 16	22 NE 37 33 39	20 W > - 37 43	10 1 2 5	FUNKY CHILD INI ITH PERDULUN 66330/CLDKTRA BUDDYX CT 00 WIRDIN 12655  CATCH ME ITHUS SER 40119-MARINER BROS  IT'S ARRORM OWITO BULUS 5697-MACA  DEEPER ORI ITHUS WIRDINGS 74727/COLUMBIA	◆ LORDS OF THE UNDERGROUN  ◆ NEMEM CHERR BETTY BO  ◆ CHANTE MOOR  ◆ BOS  ◆ DONNA DELOR

31 45



# MASTERS AT WORK 'The Album' DOUBLE ALBUM SET

DOUBLE ALBUM SET
Foaturing INDIA, JOCELYN BROWN,
SCREECHIE DAN and GRINGO
Mixes by KENNY 'DOPE' GONZALEZ,
'LITTLE' LOUIE VEGA, TODD TERRY
and MAURICE JOSHUA

LOOK FOR
"I CAN'T GET NO SLEEP" VIDEO
LIMITED EDITION RELEASE SINGLE
"I CAN'T GET NO SLEEP" MK MIXES b/w "ALL THAT" REMIXED BY MAURICE JOSHUA

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NAIRE

## **'Letters' Bears Carter's Signature** Artist Switches Labels For Latest Set

NASHVILLE-When Carlene Carter says country music "comes from my genes," it takes a moment to figure out that it's not one of her infamous puns. She's talking seriously about her homespun pedigree as the only daughter of country great Carl Smith and Carter Family member June Carter.

On June 22, "Little Love Letters," the follow-up to "I Fell In Love." Carter's hit album from 1990, arrives in stores. The three years since her last release have been busy ones for Carter and producer/ boyfriend Howie Epstein. The pair recorded diligently in their L.A. home studio but, between Carter's tours with George Strait and Clint Black and Enstein's duties as bessist with Tom-Petty & the Heartbreakers, progress was slow. Apparently too slow for Carter's label, Warner Bros. Nashville, which understandably was arctious to follow up on the success of "I Fell In Love." There were times, because of schedul and pressure to finish this record, that pressure came to me to let [Epstein] go, and work with someone else," Carter says. "One of us might have backed down without the other, but the unity between us kept us on track." "Little Love Letters," an exhilarating

mix of Carter's feisty take on tradition and Epstein's multilayered, hi-tech, honky-tonk production, was well worth the wait. On the way to its completion, however, the creative tug-of-war between Carter and her longtime label reached a breaking point, with Carter moving over to Giant Records' Nashville division in January '93.

Nick Hunter, recently appointed GM

of Clant Rossella Nashvilla absorb had unriced closely with Carter in his former capacity as Senior VP Sales and Promotion at Warner Bros. Hunter feels strongly that it's time for Nashville to stop imposing a "four-singles-and-an-al-bum-a-year" schedule on artists like Carter and that, in today's crowded field, the policy often only serves to shorten an artist's lifespan in the marketplace. He points to Dwight Yoakam's career as an example of a better strategy. "A campaign I admired was done by [manager] Gary Borman along with Dwight," says Hunter, "Part of that was taking time off and staying off the mad until everything was right, and we're going to do that with Carlene this year." Before finally hitting the road this fall. Hunter will concontrate on "all the marketing stuff tale. vision, the trades, account visits, the promotional roo-de-doo." He concurs with Carter, however, that the music must come first. "We've got a wonderful record here," he says, "and I hope that, in this day and age, that's the main thing." While everyone involved refers to "Little Love Letters" as "the second al-

burn," Carter's latest actually is her seventh release. On the strength of one song, "Easy From Now On," which she had written for then neuverner Emmy. lou Harris, the 23-year-old Carter was signed to Warner Bros. in 1978. The company promptly sent her off to England, where she experienced the wild side of life, recording with Rockpile, a band that featured her future husband.

Summit banquet: Vince Gill, artist of

the year and performance video of the

year (for "Don't Let Our Love Start

Slippin' Away"); Wynonna, perform-

Earth" tied with Gill's winner), break-

through artist, and album cut ("A Little

ent artist, and Alison Krauss & Union

Station, best independent video

("Heartstrings"): Victoria Shaw, break-

through songwriter award (for "The

River"); "Walkaway Joe" (written by

Vince Melamed and Greg Barnhill and

performed by Trisha Yearwood), song

video ("Standing Knee Deep In A River

[Dying Of Thirst]"); Deborah Allen,

breakthrough artist video ("Rock Me

[In The Cradle Of Love]"); Billy Dean, best longform video (for his "Video

And Kathy Mattea, best concept

Also, Alison Krauss, best independ-

Bit Of Love").

video (her "No One Else On

bassist Nick Lowe. The young singer went on to make "every kind of record I could possibly make," finally calling things to a halt after "Musical Shapes, a solid country rock album she made in

make any commercial impact. "It hurt me that Nashville wouldn't accept me for what I was," she says, "and I wasn't dumb enough to go shead and make a sixth record. Instead, she hit the road with her

grandmother, Maybelle Carter, and her aunts Helen and Anita, getting back to her roots as a member of the Carter Family. Carter spent two years on the road and made a record with them, giving up alcohol and drugs in the proces "Little Love Letters" displays Carter's hard-won respect for tradition without sacrificing the sense of fun that marks everything she does. For producer Enstein, working with Carter has been adventional as wall as remantic Refore the release of "I Fell In Love," the bassist-turned-producer had never vis-(Continued on page 37)

Childs' Play, New RCA artist Andy Childs, left, joins his producers Mark Wright seated, and Josh Leo in listening to a playback of his forthcoming self-titled album, Childs' first single: "I Wouldn't Know! is due out June 7.

## **Quick Fix Of History For Radio PDs** Also, Garth At Work: Kershaw In Country's New Tie

HEY'RE HISTORY: We were astounded, chagrined, and driven perilously close to the edge of melancholy to learn that many radio stations refuse to play country music that dates back farther than Randy Travis' first hits (Billboard, May 15), "This is infamy of the vilest sort!," we rosred to ourselves as we charged out the door in search of a stiff drink. Then it occurred to us that this slight may be rooted more in ignorance than in malice. Maybe the programmers just don't know any better, we reasoned. Maybe the pre-Travis world is just so much terra incognita to them. To

make this older era of country music more understandable

and approachable to pro ers, we compiled a st of key terms: · Farm: a barren, soul-

killing piece of real estate to which a country singer unaccountably longs to return once he has fled it; also, that which Willie Nelson aids. · Guilt: a sensation

viewed as comparatively pleasurable by older coun-

try songwriters. · Mama: the parent for

whom a country singer generally manifests affection by steadfastly ignoring her advice. . The Outlaws: group of artists who caused great con sternation in the recording industry during the late '70s by

asking to read their contracts before they signed them. · Roy Acuff: artist who miraculously attained international stature without the aid of music videos . Buck Owens: California singer and guitar player

strongly influenced by Dwight Yoakam. · Grand Ole Opry: predecessor to "Austin City Limits."

TUMBLEWEED CONNECTION: If Garth Brooks ever quits the music business, he could have a great career in the diplomatic service. A few nights ago-on the evening before the Academy of Country Music Awards show-he was at the Crazy Horse Saloon in Santa Ana, Calif., to do a remote spot for "Nashville Now," John Anderson happened to be in the neighborhood, and he joined Brooks for a brief appearance on the broadcast. Afterward, the crowd at the nightelub began shouting for Brooks to sing them a song. He did. But first he told them a story. He said that when he was working as a bouncer at the Tumbleweed in Stillwater, Okla., "keeping the girls off the artists," a famous singer came through to play the club. He said the singer impressed him by staying after his concert and signing autographs for every fan who requested one. "That artist," Brooks said, "was John Anderson." Then he sang Anderson's early hit, "1959." while the delighted Anderson sang along with him.

MAKING THE ROUNDS: Valvoline, the motor oil company, will sponsor selected dates on Sammy Kershaw's upcoming tour. Although the company has long been associated with motor sports, this is its first country music tie-in. The Valvoline logo was prominently displayed in Kershaw's

music video "Anywhere But Here." In addition to its concert sponsorship, Valvoline will offer consumers a compilation CD or essette of country hits, including "Any-

where But Here. Mary-Chapin Carpenter hosts "Telluride! High-

lights From The 1992 Telluride Bluegrass Festival. which is airing on public radio through Memorial Day ... Reba McEntire will do another movie, "The Man



Reiner film "North" . . . More than 26,000 fans of bluegrass and traditional music attended the Merle Watson Memorial Festival, April 29-May 2 in Wilkesboro, N.C. This figure compares with last year's attendance of 20,800. After scoring phenomenal sales with his collection of mu-

sic videos, Ray Stevens has released a second compilation for home video, "Ray Stevens Live!" It contains 12 performances from his stage shows in Branson, Mo. . . . There's a new trade association on Music Row: the Christian Country Music Assn. And like all other trade associations, it is going to give achievement awards for those who work within its format. The awards will be called Gabriels, and the first round will be conferred Aug. 7, during Christian Country Weekend at the Tennessee Performing Arts Center in Nashville . . . "King Of The Yodelers" Kerny Roberts is celebrating his 50th year in country music. His first hit rec-ord, "I Never See Maggie Alone," dates back to 1949. He was featured on the cover of Discoveries magazine's April issue with another musical pioneer, Ringo Starr.

Artists Travel, a division of Nashville's Amba Travel Agency, is donating 1% of its commissions through June 30 to the Make-A-Wish Foundation, which grants wishes to seriously ill children.

## **Bill Ivey Takes Founders' Award** At Music Row Industry Summit

NASHVILLE-Country Music Foundation director Bill Ivey won the Founders' Award at the second annual Music Row Industry Summit, held May 6-8 here. The honor was one of a series presented at the awards banquet that concluded the event David Ross and Jeff Walker, co-

founders of the Summit, said 412 people registered for the three days of speeches, panel discussions, round-tables, and parties. That total represents an increase of 41% over last year's gathering. The Founders' Award is conferred on

those who have made significant contributions to the country music industry via education and/or community serv ice. Last year's recipient was talent ager Ken Kragen.

In addition to his work at the Country Music Foundation-which is the world's largest repository of country music data-Ivey has been a leading figure in the National Academy of Recording Arts and Sciences. He was formerly the organization's national pres dent and currently is its national

Hits" compilation): Lorianne Crook and Charlie Chase, best electronic media onalities: and Mercury Records. marketing achievement award (for Billy Ray Cyrus/"Achy Breaky Heart" dance club promotion).

Other award winners cited at the

# Billboard HOT COUNTRY SINGLES RTRACKS

COMPILEO FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK SOMGS RANKED BY MUMBER OF DETECTIONS.

ARTIST

THIS	WEEK	2 WHS AGO	WKS. ON CHART	TITLE ARTIST PRODUCES CONCURRITOR LARGE & HOMMER OF TRELITING URSEL	THIS	VEEK	2 WKS AGO	WHS ON CHART	TITLE PRODUCE GONGWEITED LANGE	A SUPPRESIDENTIAL A
				* * * NO. 1 * * *  1 LOVE THE WAY YOU LOVE ME 2 weeks at Mo. 1 * JOHN MICHAEL MONTGOMERY	40	34	23	16	HARO WORKIN' MAN D CODES HIMPISTOS (R SUNN)	◆ BROOKS &
1	1	4	11		41	47	48	7	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK+CO	ONFECERATE RAIL
2	5	10	11	AMET THAT LONGLY TET  FEDERES ROUGHT  FEDERES	(42)	50	60	4	EXECUTE AND ADMINISTRATION OF DEPART.  FORDITE STATE OF THE ADMINISTRATION OF THE ADMINI	PAM
3	2	3	12	TENDER MOMENT  THE PROPERTY OF	(43)	44	44	11	IF I HAD A CHEATIN' HEART	◆ RICKY LYNN G
4	3	2	14	HEARTS ARE GONNA ROLL AND THE PROPERTY OF T	44	41	37	19	IT'S A LITTLE TOO LATE	◆ TANYA TU
3	7	11	8	TELL ME WHY THE COMPANY THE CO	(45)	49	51	6	HEY BABY	◆ MARTY S
(6)	6	8	13	MADE FOR LOVIN' YOU  OUG STONE OUT IT THE PROCESS OF T	46	39	32	16	LEARNING TO LIVE AGAIN	GARTH BE
1	10	14	12	ALRIGHT ALREADY  • LARRY STEWART  • CACALLE	47	45	34	19	LEARNING TO LIVE AGAIN ARRONGUS SUBJECTION SHE'S NOT CRYTIN' ANYMORE SHE'S NOT CRYTIN' ANYMORE SHE'S NOT CRYTIN' ANYMORE JESTOROG DOMARK SUBJECTION OF SHEET	
8	11	16	12	SHOULD'VE BEEN A COWBOY  1 TOBY KEITH  1 TOBY KEITH  1 TOBY MERCURY 861 342	41	36	25	-	I'D RATHER MISS YOU	◆ LITTLE ON WARNER INCO
(9)	13	15	7	HOMETOWN HONEYMOON ALABAMA	(49)	59	-	2	IT'S YOUR CALL	ON WARNER DROS
10	4	1	14	ALIBIS   TRACY LAWRENCE  1531000 IR BOLDREAUD  TRACY LAWRENCE  CHO ATLANTIC B7372	(50)	53	53	6	IF YOU'RE NOT GONNA LOVE ME	◆ DEBORAH
(11)	16	18	8	BLAME IT ON YOUR HEART PATTY LOVELESS FIGURE 17 ON YOUR HEART		_	-	- 6	TO TO THE COLUMN	TO GLANT 18530 WARNE
(12)	17	21	9	TROUBLE ON THE LINE SAWYER BROWN TO CUMB 1013	(51)	57	71	3	B. CANNORUM WILSON IS BROCKUS WILLIAMS!	SAMMY KER
(13)	14	17	10	HONKY TONK ATTITUDE	(52)	54	55	6	SOME GAVE ALL	◆ BILLY RAY C
(14)	15	19	16	T-R-O-U-B-L-E ♦ TRAVIS TRITT	53	51	46	18	MENDING FENCES	RESTLESS F
(15)	19	24	8	CONCOME CONTROL CONTRO	(54)	70	-	2	WE'LL BURN THAT BRIDGE D COOKS HENDRICKS IN DUNNUS COOKS	BROOKS &
	_		_	* * * AIRPOWER * * *	55	56	56	9	WHAT MADE YOU SAY THAT H SHEDD IN WESON IT HAS ELDENS MUNSEY JR I	SHANIA T
16)	22	26	1	NO FUTURE IN THE PAST VINCE GILL	(56)	63	-	2	LEAD ME NOT	LARI V
17	12	6	15	SHE DON'T KNOW SHE'S BEAUTIFUL ♦ SAMMY KERSHAW	57	58	59	6	MAYBE YOU WERE THE ONE	DUDE MO
18	8	5	16	TONIGHT I CLIMBED THE WALL ◆ ALAN JACKSON	58	52	43	15	SOMEONE TO GIVE MY LOVE TO	◆ TRACY
19)	31	54	3	THAT SUMMER GARTH BROOKS	(59)	64	69	4	MORE WHERE THAT CAME FROM	DOLLY PA
20	9	7	17	SING DON'T NOW SHE'S BEAUTIFUL SAME PARTIES OF THE	60	60	58	15	MORE WHERE THAT CAME FROM 5 BUCKNISHMED WHETON TO PARTON  PROMEO  **DOLING HAND PARTON TO PARTON  DOLING HAND HAND PARTON TO PARTON  DOLING HAND PARTON TO PARTON	LLY PARTON & FR
(21)	24	30	8		61	61	57	18	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST)	KATHY M     WENCURY
22	30	35	6		(62)	68	72	4	B MANUFA SUBSECTION OF THE PROPERTY OF THE PRO	◆ PEARL
(23)	27	28	9	LOVE ON THE LOOSE, HEART ON THE RUN MCBRIDE & THE RICE		-	-	_	J.CRUTO-FIELD IW NEWTON, L. STEWART)	◆ CLEVE FR
24)	25	27	9	HEARTACHE • SUZY BOGGUSS	<b>63</b>	66	73	3	J BOWEN J CRUTCHFIELD (W ROBINSON, T NICHOLS)	UBERTYALB
25)	28	33	7	AN OLD PAIR OF SHOES   RANOY TRAVIS	(EA)	NE	-	1	* * *HOT SHOT DEBUT * *	RESTLESS I
(26)	32	45	4	TRAIN TOURS WITH DULIER MICHIGAN TO THE RUN  MORPHO A THE RUN  MORPHO THAT  MORPHO THAT THE RUN  MORPHO T	_			-	WE GOT THE LOVE LICENSTRUCTION AT DISCONDING DEED IT SUBSETS MONOAY WHOST RELIEVED GET IN LINE LINE LINE MEMORY LANE MEMORY LA	MARK CHES
27	20	22	15	HIGH ROLLIN' GIBSON/MILLER BAND	(65)	-	-	1	M WRIGHT ID LINCO	ICHNING CHES
28	26	31	11	BUST AS LAM RICKY VAN SHELTON	66	65	65	5	BLENK LIWESON LECONE, C WATERS, T SHAPING)	◆ LARRY B (C) (V) COLUMBS
-	37	38	7	S BOOKING-HAN I PRODUCE PHOLOGIC  I WANNA TAKE CARE OF YOUR  BILLY OFAN	67	62	61	7	MEMORY LANE HOT, COUNTRY, AND SINGLE	
29	-		-	BORN TO LOVE YOU.	68)	NE	wÞ	1		◆ OEAN D     □ ICLINI ATLANTA
30	18	9	17	BORN TO LOVE YOU DOORN HOSCHED FOODE SHARES THE HEART WON'T LIE  REBA MCENTIRE & VINCE GILL  THE HEART WON'T LIE  REBA MCENTIRE & VINCE GILL	69	NE	wÞ	1	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS W WALDMAN IS VINCENT - HOLD	
31	23	13	14	THE HEART WON'T LIE   ◆ REBA MCENTIRE & VINCE GILL	70	72		2	CHATTAHOOCHEE KSTEGALI (KJACKSON), MEBRIDE)	ALAN IAC
(32)	33	36	10	A LITTLE BIT OF HER LOVE  A KIDSENT ELLIS CHICALL  A ROBERT ELLIS CHICALL  A R	1	NE	wь	1	DIXIEFRIED THE MARKET HEADMENTERS OF PERSONAL AND GRAFFING  NOW I PRAY FOR RAIN STRING DE LEAST FERSON OF SERVICE STRING DE LEAST FERSON OF SERVICE  TO STRING DE LEAST FERSON OF SERVICE  TO STRING DE LEAST FERSON OF SERVICE  TO STRING DE LEAST FERSON OF SERVICE  THE KEN  T	NTUCKY HEADHU?
33	38	40	6	THE HARD WAY  I A SMOOTH ELPH PUTTER IN C CAPPUTED:  WHAT - CHAPTER CAPPUTED:  WILDOWS A 1880	72	71	62	15	NOW I PRAY FOR RAIN	NEAL N
34	29	20	18	NUBUDT WINS PROTER A SOLITOR & SOCIETY ASSETS 1 2 512	73	69	63	14	JETHOUGH LIKE A RIVER TO THE SEA	STEVE WAI
35)	43	50	4	WHEN DID YOU STOP LOVING ME GEORGE STRAIT	-	NE		1	IT MUST BE THE RAIN	MARTY BI
36)	55	-	2	A BAD GODDBYE CLINT BLACK WITH WYNONNA NO RICA 62503	-	NE		1		DOUG SUPER     OF MA
37	21	12	12	TRISHA YEARWOOD CEUNDS IN COLUMNIA V THOMPSON						
38	35	29	19	WHEN MY SHIP COMES IN  ◆ CLINT BLACK  OF MACHINE	which i	ettann 21	nowing a 000 deb	n increa ections f	ne in detections over the previous week, regardless of chart movement. Arpowe or the first time, $\Phi$ Videoclip averlability. Catalog number is for cassette single, averlability. (D) CD smile averlability. (M) Cassette maxi-single averlability. (T) CD maxi-single availability. of 1993, Billioand BHI Communications.	r awarded to those rec or vinyl if cassette is
39	40	42	8	AUTILE STOP SEALONG. OF SERVICE STORMS STORM	(V) Virg	acile. (C 4 single	avariab	in single lity. (X)	availability: (DI CD single availability: (MI Cassette maxi-single availability: (T) CD maxi-single availability: © 1993, Billboard/BPI Communications.	Yinyi maxi single avai

◆ CLINT BLACK	which affain 2000 detections for the first time.   Videoclip availability Catalog number is for cassette single, or vinyl if cassette is
ORRIE MORGAN IN BNA 62415	unevallable. (C) Cassette single assisbility. (D) CD single assisbility. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. (E) 1993, Billboard/BPI Communications.

					HOT COUNTRY
1	-	-	1	NEARTLAND T BROWN S CORFF J BETTEN	◆ GEORGE STRAIT MCA
2	1	1	3	WHAT PART OF NO ILLANDS IN PERFE G SMITHS	LORRIE MORGANI
3	2	2	7	QUEEN OF MEMPHIS 8 SECK 111 ID GISSON K LOUVING	<ul> <li>◆ CONFEDERATE RAILROAD ATLANTIC</li> </ul>
4	5	5	33	BOOT SCOOTIN' BOOGIE S HONDROOS D COOK & TANKERSLEY IR BUNNI	◆ BROOKS & DUNN APISTA
5	3	3	5	I WANT YOU BAD (AND THAT AIN'T GOOD) GFUNDS J HORRS 12 LEAP!	◆ COLLIN RAYE EPIC
6	-	-	1	OL' COUNTRY Martight (BLANGIN HARDN)	◆ MARK CHESNUTT MCA
7	-	-	1	LET THAT PONY RUN P WORLD SLAF IS PLTERS!	◆ PAM TILLIS APISTA
6	8	-	2	PASSIONATE KISSES  J KINNINGS MC CARPENTER IL WILLIAMS	◆ MARY-CHAPIN CARPENTER COLUMBIA
9	4	4	14	LIFE'S A DANCE D. JOHNSON (A SHAMELING SESSING	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
10	11	10	12	DON'T LET OUR LOVE START SLIPPIN AWAY	◆ VINCE GILL MCA
11	7	6	5	CAN I TRUST YOU WITH MY HEART C BROWN IT TRUTT S HARRISS	◆ TRAVIS TRITT WARNER BROS
12	12	11	14	I CROSS MY HEART 1 BROWN G STRAIT IS DORFF & HAD	◆ GEORGE STRAIT MCA
13	6	-	2	ONCE UPON A LIFETIME JICO L MULTI ALABAMA IS BAKER F JANVERS	ALABAMA NCA

CU	IRRE	NTS	•		
14	10	9	21	ND ONE ELSE ON EARTH T BROWN IS LORGER & HARRIS & COLUCCO	♦ WYNDNN/
15	17	8	7	LOOK HEART, NO HANDS KLEHMING IT BRUCE B SMITHS	◆ RANDY TRAVIS WARNER BROS
16	9	7	6	ALL THESE YEARS RISCRUSSISSIMMELER IMMERIALLY)	◆ SAWYER BROWN CURT
17	19	16	15	FM IN A HURRY (AND DON'T KNOW WHY)	♦ ALABAMA
18	16	15	19	EVEN THE MAN IN THE MOON IS CRYIN'	◆ MARK COLLIE
19	13	13	21	SEMINOLE WIND	◆ JOHN ANDERSON
20	14	12	8	JUST ONE NIGHT SCHOOL TRICONNEL MERCOD	◆ MOBRIDE & THE RICE
21	18	20	11	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K STIGALL IA JACKSON A TRAVIS	◆ ALAN JACKSON
22	15	21	15	SURE LEVE A 85 YHOLDS, LROOMEY IN KETCHUM, G BURRI	◆ HAL KETCHUN
23	22	18	6	BOOM! IT WAS OVER	◆ ROBERT ELLIS ORRALI
24	23	24	29	I FEEL LUCKY JUNNINGS M.C. CARPENTER IN C. CARPENTER D. SCHUTZI	♦ MARY CHAPIN CARPENTER COLUMBII
25	20	14	9	TOO BUSY BEING IN LOVE D. RHINGON OF SHAW O. BURRY	◆ DOUG STONI





by Lynn Shults

No. 1 FOR THE SECOND consecutive week is "I Love The Way You Love Me" by John Michael Montgomery. The track is in its 11th week on the Hot Country Singles & Tracks chart, "Life's A Dance," Montgomery's first Atlantic Records release, is No. 9 on the Hot Country Recurrents chart. The track has now charted 20 weeks on the Hot Country Singles chart and 14 on the Hot Country Recurrents chart. The allern "Life's A Dance" (6-6) has logged 26 weeks on the Top Country Albums chart. Atlantic is going against the grain of most Nashville labels by not releasing new promotional singles shortly after a track has reached its peak position on the singles chart. According to Brian Switzer. the label's VP of promotion, Atlantic will let "I Love The Way You Love Me" have an extended life before releasing a new track

ARE THE LABELS releasing follow-up singles too quickly? Coyote Calhoun, PD at WAMZ Louisville, Ky., thinks so, He cites "Haunted House" (57-51) by Sommy Kershaw and "Tell Me About It" (30-22) by Tanya Tucker & Delbert McClinton as the latest examples of follow-up singles released too soon for his programming needs. "If an artist goes No. 1 in a short period of time and the label releases a brand-new song the following week, it's gonna be hell to get that next release to No. 1. Half the [programmers] will be playing the current one, with the other half saying, 'I'm going on the new one.' On the other side of the fence, Mark Chesnutt's 'O' Country' has been over for about a month and now they [MCA] have released his new single. Now, I call that good market-

THIS WEEK'S most active track is "It's Your Call" (59-49) by Reba McEntire Next are "That Summer" (31-19) by Garth Brooks, "Alright Already" (10-7) by Larry Stewart; "We'll Burn That Bridge" (70-54) by Brooks & Dunn; "Clopatra, Queen Of Denial" (50-42) by Pann Tillis; 'Hometown Honeymoon' (13-9) by Alabama; 'Should've Been A Cowboy" (11-8) by Toby Keith; 'Tiell Me About It' (30-22) by Tanya Tucker & Delbert McClintor; "Money In The Bank" (82-26) by John Anderson; and "Haunted House" (57-51) by Saruny Kershaw.

A NEW ALRIM SITS ATOP the Top Country Allema chart. "It's Your Call" (2-1) by Reba McEntire ends the reign of "Some Gave All" (1-2) by Billy Ray Cyrus at 34 weeks. Also racking up strong retail sales are "Greatest Hits: Songs From An Aging Sexbomb" (65-31) by K.T. Oslin; "Life's A Dance" (6-6) by John Michael Montgomery: "Wynonna" (19-16) by Wynonna; and "Pure Country" (5-4) by George Strait.

CONDUCT UNBECOMING: The boos and hisses directed toward Billy Ray Cyrus by a few loudmouths at the Academy Of Country Music awards show was the most disrespectful behavior I have witnessed in my 25-plus years of covering award shows, concerts, and industry events. In an interview on KZLA Los Angeles, Vince Gill was most articulate in pointing out that such behavior has no place in his life. "I'm embarrased by all the bashing. It serves no purse," said Gill, adding that Cyrus "has sold over 7 million records. That's more than a whole lot of us have sold . . . My hat's off to him. There is plenty for everyone. For us to be critical of each other, I don't think it speaks well of us."

Cyrus apparently was affected by the catcalls. He stayed in his seat while other
performers gathered on stage for the finale—at least until Mary-Chapin Carpenter brought him to center stage to join the rest of the cast.

## **Summer Concert Season Shapes Up As Country Festivals Ready Rosters**

country music festivals-in addition to those already reported on-have com pleted or nearly completed their talent neups. Most will be showcasing new talent as well as established headliners.

Nashville's Summer Lights In Music City, a downtown street festival, will feature performances by country artists Marty Stuart, Lynn Anderson, Joy White, and Exile, and by blues artists Johnny B. Moore, Willie Kent. Gloria Hardiman, Magic Slim & the Teardrops, and Celinda Pink during its June 3-6 run. Other acts are to be announced.

set for June 12 in Fort Puyne Als Taking the stage for the event will be Alan Jackson, John Anderson, Michelle Wright, Diamond Rio, Pam Tillis, Collin Rave, Vince Gill, Neal McCov, Tracy Lawrence, Cleve Francis, Confederate Railroad, Clinton Gregory, and Ala-The 20th annual Telluride Rhaeman

Festival will in snite of its name snot-

light a wide array of musical types Scheduled so far for the June 17-20 event are Tish Hinoiosa, Mark O'Connor, the Iguanas, Bill Monroe & the Blue Grass Boys, Emmylou Harris & the Nash Ramblers, Zachary Richard. Robert Earl Keen Jr., Tony Rice Unit, Peter Rowan, Shawn Colvin, Strength In Numbers, John Hiatt, Laurie Lewis & Grant Street, Tim O'Brien & the O'Boys, Seldom Scene, Jerry Douglas, Russ Barenberg, Edgar Meyer, Bela Fleck & the Flecktones. Mary-Chapin Carpenter, Sam Bush and John Cowan, New Tradition, John Hartford, Del McCoury, Richard

Thompson, Mare Cohn, and Dan Fozel-

Jamboree In The Hills, set for July 15-18 at its site near St. Clairsville, Ohio, has added newcomers Ricky Lynn Gregg, Neal McCoy, Martina McBride, and Darryl & Don Ellis to its roster. Also performing will be Hank Williams Jr., Michelle Wright, Hal Ket-chum, Chris LeDoux, Deborah Allen, Mark Collie, Wynonna, Marty Stuart, Ricky Skaggs, Collin Raye, the Charlie Daniels Band, Vern Gosdin, Trisha Yearwood, Little Texas, Travis Tritt, Brooks & Dunn, Exile, John Conlee, Tammy Wynette, and a number of locally prominent acts.

The Jamboree-which is produced by personnel from radio stations WWVA/WOVK in Wheeling, W. Va—is also conducting an "Elvis Alive At The Hills" contest to kick off the event. It is soliciting applications from Elvis look-alikes and sound-alikes all over the world to compete for a \$1,000 prize and an appearance on the main stage.

EDWARD MODER



Flowery Presentation. Randy Owen, right, lead singer for Alabama, present Tennessee Governor Ned McWherter, second from left, with a painting of the remesses Governor red movemener, second from ser, with a painting of the state's official wildflower, the maypop. Oddly enough, Maypop is also the name of Alabama's publishing company. Also taking part in the ceremonies are Kevin Lamb left Maynon's VP, and the painter, R.J. McDonald.

#### CARLENE CARTER (Continued from page 35)

ited a record company or a radio station. His participation in Carter's radio promotion tour gave him some perspective in the couple's struggles with Warner Bros, "They wanted a record at a particular time, and we couldn't give it to them," he says, "I understand where they were coming from, but the bottom line is that this is a better record now than it was five months ago."

With the quarter-million-plus sales of "I Fell In Love" giving her career a longawaited shot in the arm, Carter was not about to let go of the creative reins this time around. "I spent a lot of years being manipulated by people telling me what I should be doing," she says. "But I'm not intimidated by the machine."

Country fans may think they've landed on MTV by mistake when the video for "Every Little Thing," the first single from "Letters," appears onscreen. With its wacky, rapid-fire images and big-haired, all-female band (each part played to the hilt by Carter), the video, directed by Adam Bernstein of B-52's "Love ck" fame, is not your usual country clip. But Carter has never been a typical country singer. The songs on "Little Love Letters"-co-written with the likes of Bernie Taupin, Radney Foster, Heartbreakers Epstein and Benmont Tench. and NRRO's Al Anderson-showease Carter as an artist who is not afraid to speak her mind. "It's scary because I ain't a spring chicken anymore, and I've been given a second chance at a career.

#### COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher Licensing Drg.) Sheet Music Dist

- 1996, Inc. comp. vo.
  2004, Th. LOTE TOB. CHIMC. ASCAPTouty Jody Judy.
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  48 TOO SAY TOO WILL ITBIC, ASCAP) EM.

# Billboard TOP COUNTRY ALBUMS.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSSAM

THIS WEEK	UST WEEK	2 WKS AGO	WAS ON CHA	ARTIST LARGE & NUMBERGOSTRIBUTING LARGE SUSGESTED LIST FRICE OF EQUIVALENT FOR CASSETTECCO)	PEAK POSITIO	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHA	ARTIST LIKEL & NUMBER/SCHTREUTING LIKEL (SUDGESTED LIST PRICE OR COLLINALIST) TITLE	PEAK POSITIO
-				* * * No. 1 * * *		40	36	45	37	SAWYER BROWN CURE 77574* (9.59)13.590 CAFE ON THE CORNER	23
1	2	2	21	REBA MCENTIRE & MCA 10673* (10 98/15:98) 1 week at No. 1 IT'S YOUR CALL	1	41	61	61	31	KATHY MATTEA MELICUITY 512567* 19.98 EQVIS 981 LONESOME STANDARD TIME	41
2	2	2	51	BILLY RAY CYRUS ▲ ' MERCURY 510635* (10.98 EQ.15.98) SOME GAVE ALL	1	42	38	34	104	ALAN JACKSON 4.7 ARISTA (661*19.98123.91) DON'T ROCK THE JUKEBOX	2
3	3	2	11	BROOKS & DUNN & AUSTA 18710* DO 9815 980 HARD WORKIN* MAN  GEORGE STRAIT & AVAILABLE OF THE OWN PLANT (SOUNDTRACK)	2	43	42	36	43	CLINT BLACK & 10A 61933* (10.99/15.99) THE HARD WAY	2
4	5	5	34		-	44	42	43	34	REBA MCENTIRE ▲ 2 MCA 10400* (10 90/15 90) FOR MY BROKEN HEART	2
5	4	7	-	DWIGHT YOAKAM REPRISE \$22417WARRER BROS (10 98/15 98) THIS TIME  JOHN MICHAEL MONTGOMERY • ATLANDO \$24207WG (9 88/15 98) LIFE'S A DANCE	6	45	49	40	34	RANDY TRAVIS ● WARNER BROS. 45045* (10 9W/15 9R) GREATEST HITS, VOL. 2	20
7	6 7	6	26	TRACY LAWRENCE • ADMICE PLANTS PRINTING  ALIBIS	5	46	52	50	31	SUZY BOGGUSS LIBERTY 98585* (P.981) 5.98. VOICES IN THE WINO	31
8	9	-	33		1	47	43	-44	28	DIAMOND RIO ARISTA 18656* 13 98/13 980 CLOSE TO THE EOGE	24
-		9		GARTH BROOKS ▲ * LIBCRITY 98743* (20 98/16/98) THE CHASE  MARY-CHAPIN CARPENTER ▲ COME ON COME ON	-	48	41	33	38	SOUNDTRACK ● FPIC SOUNDTRAX S2845750NY (10.98 EQ.15.90: HONEYMOON IN VEGAS	4
9	12	10	45	COLUMBIA 48881 15CHY 158 : Q13.981	6	49	48	47	39	RICKY VAN SHELTON ● COLUMBIA 527537/50NV (10.98 EQ/15 98) GREATEST HITS PLUS	9
10	8	8	11	DOLLY PARTON ● COLUMBIA 53/199-SONY (10 98 EQ/15 98) SLOW DANCING WITH THE MOON	4	50	40	32	58	MARK CHESNUTT ● MCA 10530° 19 98/15 980 LONGNECKS & SHORT STORIES	9
11	10	12	61	AARON TIPPIN ● RCA 61129* I9 98/13 981 READ BETWEEN THE LINES	6	51	37	72	3	RICKY LYNN GREGG LIBERTY BD125* IS 98/24 980 RICKY LYNN GREGG	37
12	11	11	91	BRDOKS & DUNN ▲ ' ARSTA 18050* (9.99/13.98) BRAND NEW MAN	3	52	53	54	37	COLLIN RAYE ● CPIC 48983*950NY (9:98 EQ*33:98) IN THIS LIFE	10
13	13	19	3	PATTY LOVELESS CPIC 53236-500W (9-98 EQ15 98) ONLY WHAT I FEEL	13	(53)	63	65	34	RANDY TRAVIS ● WARNER BIOS 45044* (10 587 6 98) GREATEST HITS, VOL. 1	14
(14)	15	13	139	GARTH BROOKS 4 10 LIBERTY 93866* (9 98/13 98) NO FENCES	1	54	45	39	41	CHRIS LEDOUX   UNATCHA GONNA DO WITH A COWBOY  UNATCHA GONNA DO WITH A COWBOY	9
(15)	16	14	35	VINCE GILL & MCA 10630*110 9815 981   I STILL BELIEVE IN YOU	3	55	58	55	44	MARTY STUART ● MCA 105907 19 98/13 981 THIS ONE'S GONNA HURT YOU	12
(16)	19	17	58	WYNONNA ▲ 1 DURS 10529*MCA (10 98/15 98) WYNONNA	1	56	54	48	102	TRAVIS TRITT A " WARNER BROS 20089" TO SALL 98: IT'S ALL ABOUT TO CHANGE	2
17	14	15	9	SAMMY KERSHAW MCROURY 14332* 19 96 CQ/15 981 HAUNTEO HEART	11	57	59	59	131	DWIGHT YOAKAM A REPRISE 26344*WARNER BROS 19 98/13 90: IF THERE WAS A WAY	7
18	18	16	38	TRAVIS TRITT ▲ WANNER BROS 45048* (10 99/15 99) T-R-O-U-B-L-E	6	58	64	60	113	VINCE GILL A MCA 10140* (\$199015 90) POCKET FULL OF GOLD	5
19	20	18	31	ALAN JACKSON A A LOT ABOUT LIVIN (AND A LITTLE BOUT LOVE)	6	59	44	46	11	THE KENTUCKY HEADHUNTERS WERGURY 125649-19 93 (QUE 98)	22
20	21	22	31	LORRIE MORGAN ● INA 66047* (9 98/13 98) WATCH ME	17	60	NEV	_	1	MCBRIDE & THE RIDE WCA 10787* (9 99/15 99) HURRY SUNCOWN	60
(21)	23	20	7	WILLIE NELSON COLUMBIA 52752*50NY (10 98 EQ.) 5 980 ACROSS THE BORDERLINE	15	61	51	62	162	DOUG STONE A FIRE ASSOCIATION FOR FOR THE CONTROL	12
22	17	29	3	JOE DIFFIE LIPIC \$3002750NY 69 98 EQ15 981 HONKY TONK ATTITUDE	17	62	66	66	97	TRISHA YEARWOOD & MCA 10092* 19 SWI IS SWI TRISHA YEARWOOD	2
(23)	24	56	3	TANYA TUCKER (1808) 1874 (18 98/15 98) GREATEST HITS 1990-1992	23	63	62	52	26	RADNEY FOSTER AMSTA 10713* (2 MILIS 20) DEL RIO. TX 1959	46
(24)	26	-	2	TRACY BYRD MCA 10649* (9.98/15.98) TRACY BYRD	24	64	50	42	32	ALVIN & THE CHIPMUNKS •	6
25	22	21	87	GARTH BROOKS A " LIBERTY 96330" (10 98/15 98) ROPIN' THE WIND	1	65	56	57	54	ChicaeCury 23000-12084-0836 ES\13366	19
26	25	24	54	CONFEDERATE RAILROAD Abjunct 82335746 to 9815 741 CONFEDERATE RAILROAD	21	66	87	87	76		19
27	27	23	210	GARTH BROOKS ▲ * LIEERTY 90897* 19 98/13 981 GARTH BROOKS	2	-	-	-	-	TRACY LAWRENCE ● ATLANTIC 802201-VIG 19.08023-980 STICKS AND STONES  MARY-CHAPIN CARPENTER ●	-
(28)	32	38	3	TOBY KEITH MERCURY 514421* 19 98 EQ15 981 TOBY KEITH	28	67)	RE-E	MIRY	133	COLUMBA 46077*/SONY (8 98 EQ/13 98) SHIDOTING STRAIGHT IN THE DARK	11
29	29	26	39	ALABAMA ● RCA 66044*(9 96/15 98) AMERICAN PRIDE	11	68	RE-E	NTRY	78	SUZY BOGGUSS   ACES  ACES	15
30	28	25	65	JOHN ANDERSON ▲ UNA 61029* 19 99/13 99/1 SEMINOLE WIND	10	69	60	53	18	MARK COLLIE MCA 10658*-19 98/15 980 MARK COLLIE	38
(31)	65	-	2	K.T. OSLIN ROA 661387 10 10 15 961 GREATEST HITS; SONGS FROM AN AGING SEX BOMB	31	78	68	63	33	HAL KETCHUM 0JRB 77581* (9.98/13.98) SURE LOVE	36
32	30	27	30	RESTLESS HEART FCA 66049" (9.98) 15-961 BIG IRON HORSES	26	11)	RE-E	NTRY	36	MICHELLE WRIGHT ARSTA 18655* (9.98/13.98) NOW & THEN	20
33	31	28	6	VARIOUS ARTISTS N-TEL 6058* (7 96-12 98) TODAY'S HIT COUNTRY	24	72	57	49	9	HANK WILLIAMS, JR. CURRICUPRICORN 45235 WANTER BROS. (10 9815 98) OUT OF LEFT FIELD	25
(34)	35	37	32	PAM TILLIS ARISTA 18649* (9.98/13.98) HOMEWARD LOOKING ANGEL	23	(73)	RE-E	KTOV	247	THE JUDOS A'	1
35	33	30	39	DOUG STONE EPIC 62436-950W (9-98 EQ15-98) FROM THE HEART	19	74	70	64	85	BILLY DEAN  SIN 967297-180077 (9-90-1) 90  BILLY DEAN	22
36	34	31	31	TANYA TUCKER ● LIBERTY 98567* 110.96/15-98: CAN'T RUN FROM YOURSELF	12	75	72	61	9	ROSANNE CASH COLUMBIA 5272950W1 (9 98 EQ15 98) THE WHEEL	37
(37)	46	-35	36	TRISHA YEARWOOD ▲ MCA 10841* (9 98/15 98) HEARTS IN ARMOR	12	_	_			HIS WHEEL  INS gains this week ● Recording Industry Asia. Of America (SNA) certification for sales of 500,000 units. ▲	
38	39	41	15	BILLY DEAN SAK SASSITYLIBERTY (10 SW) 5 SW FIRE IN THE DARK	14	certrical	on for sa	ales of 1	million	units, with multimition sellers indicated by a numeral following the symbol. Most albums available on cassette	and
(39)	55	58	108	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98) SOMETHING IN RED	8	other CC	erisk ind Is, are eq	ricanes v pulvalent	prices.	volable. Most tape prices, and CD prices for WEA and BMG labels, are suggested labs. Tape prices marked ED, which are projected from wholesale prices. © 1993, Billboard'SPI Communications, and SoundScan, Inc.	and all

В	illk	coard. Top Country Catalog A	UN	ns	<b>S</b> <sub>TM</sub>	COMPILED FROM A MATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAIN FOR WEEK ENDING MAY 22, 1993		
THIS	WEEK	ARTIST	WKS ON CHART		THS	WEEK		WHS ON CHART
1	1	PATSY CLINE ▲ * MCA 12 (7 98/12 98) 100 weeks at No. 1 GREATEST HITS	105	1 E	14	3	REBA MCENTIRE ● MCA 6294 (4-98/11 98) SWEET SIXTEEN	93
2	9	REBA MCENTIRE ▲ MCA 4979 (798/12:98) GREATEST HITS	103	1 [	15	23	ANNE MURRAY & * LIBERTY 46058* (7 50/12 50) GREATEST HITS	103
3	8	GEORGE STRAIT ▲ MCA 42035* (7.9012.90) GREATEST HITS, VOL. 2	105	] [	18	12	ALVIN & THE CHIPMUNKS CHIPMUNK \$3435*(50NY (7.98 (QC) ) 981 URBAN CHIPMUNK	13
4	5	DOLLY PARTON ▲ RCA 4422 (7 9811 98) GREATEST HITS	88		17	17	GEORGE STRAIT ▲ MCA 5913 (4 98/11 98) OCEAN FRONT PROPERTY	r 82
5	4	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. 19 98(13 98) JUST LOOKIN' FOR A HIT	62	] [	18	22	DWIGHT YOAKAM & REPRISE 25372*WARNER BROS. ID 98/13.990 GUITARS, CADILLACS, ETC., ETC.	. 8
6	7	GEORGE JONES ● 1790 40776-900W 15-98 EQ19-980 SUPER HITS	90	] [	19	_	KENNY ROGERS REPRISE 26711 "WARMER BROS. (7 98/11 98) 20 GREAT YEARS	12
7	2	RAY STEVENS CURE 77312" 06 56/9 083 HIS ALL-TIME GREATEST COMIC HITS	45	] [	20	16	ALABAMA & 3 MCA 4939 17 98:11 98:1 ROLL ON	94
8	13	THE CHARLIE DANIELS BAND & EPIC 36795/950NY (7 98 EQ.) 1 98 A DECADE OF HITS	105	] [	21	19	REBA MCENTIRE ▲ MCA 42134 04 99/11-980 REBA	79
9	11	HANK WILLIAMS, JR. ▲ 2 CLIFE 60193/WARRIER BROS 19 98/13 98) GREATEST HITS	92	] [	22	20	THE BELLAMY BROTHERS CURE 2146*MICA (4 98/11 98) GREATEST HITS VOL. III	10
10	15	ALABAMA A Loss Transportrom	104	1 Г	23	18	PATSY CLIME ONLY STANDARD WAS A STANDARD 20 GOLD HITS	12

25

BEST OF VINCE GILL 104

GEORGE STRAIT'S GREATEST HITS 103

GREATEST HITS 50

24 21 DAVID ALLAN COE COLUMBIA 35627/SONT IS 98 EQP 96

- MARY-CHAPIN CARPENTER COLUMBIA 44228\*50NY (7.98 EQ/) 1.983

Catalog albums are older titles which are registering significant sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.

10

1.4

VINCE GILL ● RCA 9814 14 98/9 981

RAY STEVENS @ MCA 9918\* (4 98/11 98)

GEORGE STRAIT ▲ 7 INCA 5567 (7 98/12-98)

STATE OF THE HEART

21

## LATIN MUSIC CONFERENCE TO CELEBRATE PROSPERING GENRE

tiatives that make our Latin coverage more immediate, more helpful to the industry and more enjoyable to read. Lastly, we want to ensure everybody at the conference has fun, which is a big part of what Latin music, and all

As in previous years, Billboard's three-day conclave will feature musical showcases, keynote speeches, panets, and presentations that reflect the ongoing evolution of the Hispanic

music industry.

World music Grammy nominees Strunz & Farah and regional Mexi-can Grammy nominee Emilio Navaira will headline the confab's openingnight showcase. Other first-night performers will include veteran merengue star Wilfrido Vargas, /pop crooner Bobby Ross Avila, and Mexican rock act Café Tacuba. Sony Discos' showcase on the secand day of the conference will cover

rock (Ricardo Arjona), Tejano (Fama), pop (Gemini II), and salsa (Marc Anthony, an RMM/Sony act). An expected record turnout of 450 attendees—of whom 20% are coming from outside the U.S.—will represent 8 cross-section of producers, managers, agents, and Hispanic-American rock musicians interested in getting

involved in the Latino market. Well-known Latino rockers booked to attend the conference are Rod tewart's bassist Carmine Rojas, Winteenake bassist Rudy Sarzo, and producer/guitarist Carlos Alomar, who says the confab will increase his

ts in the U.S. Latino industry. The Latin market is steamrolling and I kind of want to jump in," comments Alomar, who already has worked with Hispanic notables Soda Stereo, Charly García, Ilán Chester,

and Wilkins. Sarzo-who, along with Whitesarzo—who, along with White-snake band mates Tommy Aldridge and Adrian Vanderberg, has snagged a record deal with PolyGram—ex-presses similar sentiments, saying, "I want to hear what people in the in-dustry are saying and find out what's

going on Among those who will be talking about what's going on will be the conference's two keynoters: producer/ manager Emilio Estefan, who will address the gathering Wednesday (19), and Ed Murphy, president/CEO of the National Music Publishers' Assn-./Harry Fox Agency, who will speak

on Thursday (20). The conference also includes five

panels on the following topics:

• "Latin Music And Television

The '90s." Alma Guerra, president, Live Entertainment Network Sys-tems, will moderate; panelists are Alba Eagan, national promotions manager, BMG U.S. Latin; Nely Gamanager, and U.S. Isan, rely dis-ian, principal, HBO/Tropix, Cynthia Hudson, VP, director of program-ming and production, Telemundo; Fe-lipe Rodríguez, president, Globo In-ternational Network; and Alex Had-

dad, VP of entertainment, Univision. "Music Videos-Do We Still Need Them?" Barbara Corcoran, executive producer, MTV Internacional, will moderate. The panel consists of Delroy Cowan, president, Caribbean Satellite Network; Tima Surmeliogulu, producer, Southern Cross Films; Al Zamora, VP of promotion, Sony Discos; and Jellybean Benitez, president, Jellybean Productions.

· "Billboard's Radio Chart-The Future Of BDS And The Hot Latin Tracks." Participants will be Marty Feely, president, Broadcast Data Systems; and, from Billboard, Mi-chael Ellis, associate publisher, and John Lannert, Latin American/Carib-

bean bureau chief.

• "Artista" Business Affairs." Entertainment attorney Peter López, partner López & González, will mod-erate. Panelists slated to participate are Gerri Leonard, business managare Gerri Leonard, business manag-er; Tony Parodi, president Acme Pro-ductions; Jorge Pinos, VP of interna-tional, William Morris Agency; and Catherine Schlinder, Latin division manager, West Coast, Peer Music. • "Retail Charts—The Future Of

SoundScan And The Top Latin Al-burns Chart." The panel will feature Mike Fine, chairman of SoundScan,

and Billboard's Ellis and Lannert. The conference will conclude with the fifth annual "Premio Lo Nuestro A La Música Latina"—the Latin Music Awards—presented by Billboard and Univision, which will broadcast the program live Thursday (20). Hosted by comedian Paul Rodríguez, the awards show will feature perfornances by top Hispanic stars such as Ana Gabriel-winner of nine "Pre-mio Lo Nuestro" trophies-Gloria Trevi, Los Temerarios. Banda Machos, La Mafia, and Jerry Rivera.

For the first time, the conference will feature a second awards competition. On Wednesday (19), ASCAP president Morton Gould will host the inaugural awards program "El Pre-mio ASCAP," which will honor

ASCAP's Latin songwriters and pub-

Here is the list of ASCAP nominees (not all of the writers are ASCAP members but their songs are published by ASCAP affiliated com-

Pop Song: "Amor Mio, Que Me Has Hecho," Camilo Sesto, writer, BMG Songs Inc., publisher; "Evidencias," José Augusto, Paulo Sergio Valle, and Ana Gabriel, writers, BMG Songs Inc. and Colgems-EMI Music Inc., publishera; "No Sé Tú," Armando Manzanero, writer, Tillar Music, publisher; "Otro Di Más Sin Verte," Jon Secada, Miguel Angel Morejón, Gloria Estefan, writers, Estefan Music Publishing Inc. and Foreign Imported Songs, publishers; "Si Piensas, Si Quieres;" Roberto Livi. Alejandro Vezzani, writers, Livi Mu-

sic, publisher. Tropical Song: "Amor Casual," Manuel Jiménez, writer, Unimusica Inc., publisher, "Hasta Aqui Te Fui Fiel," Luis Angel, writer, Don Cat Fiel," Luis Angel, writer, Don Cat Music, publisher; "Lo Que Es Vivir,"

Jorge Luis Piloto, writer, Lanfranco Music, publisher; "Suspiros," Luis Roldan Gómez Escolar and Julio Sei-

Rotan Gomez Escolar and Juno Sei-jas Cabezudo, writers, Ego Musical S.A., Arpa Music S.A., and Colgems-EMI Music Inc., publishera; "Tu Arnor Es Una Rueda; Victor Victor, writer, Sony Discos Music Publishing, publish

Regional Mexican Song: "Acá Entre Nos," Martín Solano Urieta, writer, EMI April Music Inc., publish-er; "Déjame Amarte Otra Vez," José Guadalupe Esparza, writer, BMG Songs Inc., publisher; "Libros Ton-tos," José Guadalupe Esparza, writer, Vander Music Inc., publisher; "Que De Raro Tiene," Martin Solano Urieta, writer, Golden Sands Enterprises Inc., publisher; "Yo Quiero," Vicente Fernández, writer, EMI April Music Inc., publisher.
Tejano Song: "Como Me Duele

Amor," Ricardo Quijano, writer, Lan-franco Music, publisher, "Demasiado Herido," Angel Roberto Galetto and Miguel Angel Valenzuela, writers, Intersong U.S.A., publisher, "Estás

Tocando Fuego," Jorge Luis Piloto, writer. Lanfranco Music, publisher, "No Es Amor," Joe López, writer, Golden Sands Enterprises Inc., pub-

Golden Sands Enterprises Inc., publisher; "Que Me Lleven Canciones," Humberto Ramón, writer, Golden Sands Enterprises, Inc., publisher. Rap Song: "Everybody's Dancing, Now," Manuel Jümfene, writer, Sony Diacos Music Publishing, publisher; "Mentealo," Vico C., writer, Prime Publishing of Puerto Rec, publisher, "Ponte El Somberen," Ruben DJ, writer, Nueva Ern Musical, publisher; "Si Te Gusta El Hueso," Ruben Cr. Si Te Gusta El Hueso, "Ruben Cr. Si Te Gusta El Hueso, "Ruben Commented and Commented Programme Commented Progra DJ, writer, Nueva Era Musical, pub-lisher, "Te Ves Bien Bucna," El General, writer, E.A. Franco Music, pub-

Songwriter Of The Year: Juan Carlos Calderón, José Guadalupe Esparza, Ana Gabriel, Glenn Mon-

Esparza, Ana Gabriel, Glenn Mor-roig, Jorge Luis Piloto, Jon Secada, Alejandro Vezzani. Publisher Of The Year: BMG Songs Inc., EMI Music Publishing, Lanfranco Music, Sony Discos Music Publishing, Unimusica Inc.



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Billboard

## **Dennis Edwards Sues Motown** Former Temptation Claims Fraud

LOS ANGELES-Former Temptations member Dennis Edwards bas sued Motown Records and publisher Jobete Music, alleging the label owes him back royalties that have gone unpaid over the

The action, filed April 30 in U.S. District Court in L.A., charges froud and breach of contract and seeks compensatory and punitive damages of more than \$10 million.

Edwards, a former member of the Motown act the Contours who sang co-lead vocals on a number of Temptations chart hits in the late '60s and early '70s, charges that a February 1980 contract with Mo town dictating royalty payments

was breached by the label, Edwards further alleges he was fraudulently induced to sign the contract, and that he was misled about the amount of royalties to which he was entitled. Edwards also charges that he

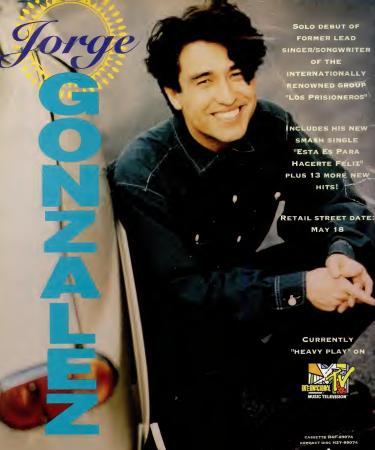
received no publishing compensa-tion from Jobete, and that Motown misappropriated his likeness without compensation Besides damages, Edwards

seeks an accounting of sales, profits, and royalties from the defen-

A Motown spokesman could not be reached by press time.

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## **Hot Latin Tracks**

#### COMPILEO FROM NATIONAL LATIN RADIO AIRPLAY REPORTS. 8 K E E E E E TITLE ARTIST \* \* \* NO. 1 \* \* \* \* ME ESTOY ENAMORANDO LA MAFIA 15 LOS FANTASMAS DEL CARIBE LUCERD 12 ALVARD TORRES TE DEJO LIBRE 4 JUAN LUIS GUERRA Y 4.40 MAL DE AMOR 5 4 RICARDO ARJONA · MILIERES 6 . 9 JOSE JOSE ESO NOMAS 6 JON SECADA 8 12 6 GLORIA TREVI ME SIENTO TAN SOLA 9 6 7 8 RICARDO MONTANER AL FINAL DEL ARCO IRIS (10) 10 EDNITA NAZARID 24 39 ♦ HASTA QUE TE CONOCI 13 DUE SEDAT (14) 17 MI PRIMER AMOR (15) WILFRIDO VARGAS ◆ EL BAILE DEL PERRITO 16 **REY RUIZ** 19 24 MAGGIE CARLES AMOR SIEMPRE TU (18) 25 LOS TEMERARIOS 19 18 LOS TIGRES DEL NORTE PACAS DE A KILO 20 19 • THY YO (21) ANA GARRIFI 27 22 GEORGE LAMOND Y LISA LOPEZ NO MORIDA 22 TROPICAL CARIBE 23 20 (24) R. DURCAL Y J. SABINA ■ Y NOS DIFRON LAS DIF? 33 PAULINA RUBIO ◆ ABRIENDO LAS PUERTAS AL AMOR 25 9 ◆ SUGAR SUGAR 26 31 SELENA 27 28 30 SE ME FUE MYRIAM HERNANGEZ 20 22 \*\*\*HOT SHOT DEBUT \*\*\* QUE VENGAN LOS BOMBEROS FANGANGO USA 30 32 11 37 RICARDO MONTANER PIEL ACENTRO 12 16 8

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CHAOS AT SONY BRASIL: Sony

## **Luis Miguel Sets New Single, Album**

guel's lush leadoff single from his forthcoming release "Aries," was released Monday (17) throughout Latin America. "Aries," due out June 15, was co-produced by Miguel and Kiko Cibrian and boasts contributions from notable songsmiths David Foster. Rudy Pérez, and Juan Luis Guerra One of the album's 10 tracks is "Qué Nivel De Mujer," a Spanish-language cover of Tower Of Power's frantic club number, "Attitude Dance,

"I haven't heard the vocals vet." says Tower Of Power founder Emilio Castille, "but the whole band put down the instrumental tracks and they came out great." The celebrated horn section of the hyperfunky, 10piece crew, now on tour in support of its slamming Epic album "T.O.P.," also can be heard on Jorge Gonzáiez's eponymous premiere on EMI Latin

WARNER BROS. INKS Milton: Warner Bros. has signed superstar Brazilian singer/songwriter Milton Nascimento. No details were availa-

ble by press time. Elsewhere, Warner Bros, will be shipping Mano A Mano's solid, eponymous Spanish-language debut throughout Latin America this sum-

Finally, WEA Latina is mulling over the possibility of a stateside re-lease of Warner Bros.' excellent "Mestres Da MPB" series, which features greatest-hits compilations from Tom Jobim, Hermeto Pascoal, Elis Regina, Antonio Candeia, D. Yvonne Lara, Gilberto Gil, and João Gilberto

SALSA EN WOLOF: While Afro-Cuban grooves have been popular in Africa for more than 60 years, there have been relatively few albums featuring both African and Latin musi-"Trovador Vol. 1" (Stern's Musie U.S.), by Africando, smartly bridges the two musical worlds as seen through the eyes of noted Senegalese producer Ibrahim Sylla (Yousou N'Dour, Ismael Lo, Les Quatres

Africando actually is a salsa superstar session crew assembled by Sylla, Malian flautist Boncana Maiga, and his gifted brother in law singer/composer Ronnie Baro. Among the standout guest players are flautist Eddie Zervignen, trombonist Leopoldo Pineda, trumpeter Héctor 'Bomberito'' Zarzuela, sax Marlo Rivera and José "Chombo" Silva, pianist/producer Sergio George, percussionists Papo Pepin and Pablo Nuñez, vocalist Adalberto

Santiago, and bassist Johnny Torres. To provide the sparkling vocal ac-companiment, Svlla recruited noted Senegalese singers Medoune Diallo, Nicholas Menheim, and Pape Seck, each of whom croons and wails magnificiently in their native Wolof language. A seemingly phonetic cousin to Spanish, Wolof nestles neatly into the album's scintillating splash of son, charanga, and son montuno. The bouncing title cut, one of record's two Spanish-language tracks (sung in this case by Baro), could find easy access to U.S. Latin tropical radio.

Chaos, which is designed to develop alternative national acts, as well as promote artists belonging to Sony Music Entertainment's U.S. imprint, Chaos Recordings. Veteran record exec Alice Pelegatti has been tapped as Chaos' label manager. Chaos' first release is an eponymous album from Skank, a critically hailed reggae group from Belo Horizonte.

MI APPOINTMENTS: EMI Latin America has named Eduardo Hütt as managing director, EMI Odeon, Argentina, Hütt previously was senior project manager at McKinsey & Co. Inc., Mexico, Meanwhile, EMI Latin has appointed Jeff Young as sales manager. A longtime CEMA executive, Young most recently was credit nager of CEMA's Latin division.

MISCELLANEA: MTV Latin America has set up shop in Miami

tion facility owned by Post Edge Inc., a production and postproduction outfit located in Boca Raton, Fla. . . . In its May 3 issue, People magazine listed Sony Latin's veteran pop star Chayanne as one of its "50 Most Beautiful People In The World." He was the only Latino entertainer named to the looker ledger.

RELEASE UPDATE: Just released is Ray Barretto's second Concord Picante effort, "Ancestral Messenger

. Messidor's recently released compilation "United Artists Of Messidor." which features Afro-Cuban jazz giants Paquito d'Rivera, Arturo Sandoval, and Mario Bauzá, is uniquely available on all digital formats (CD, Mini-Disc, and DCC), plus a limited-edition audiophile double-album. Venezuela's Nobel prize-winning author Gabriel García Márquez wrote the preface for the compendium.





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# Classical



by Is Horowitz

TRACKING THE FUTURE: Deutsche Grammophon traces its origins to the earliest days of the recording industry, but its need to develop new strategies for a changing market are as pressing as that of any classical recording entrepreneur. Tradition and high regulation are no longer enough to insulate one from the erosion of a consumer base.

Gianfranco Rebuiia, who took over DG's worldwide residential reins last October, is as aware of the chal lenge as any record company chief. And he is guiding new label approaches affecting repertoire, video, catalog reissues, technical advances, and marketing,

"The industry has reached a degree of market saturation that forces every company to rethink its strategy, be says. "We must find and reach new consumers." In part, this means making greater use of alternative distribution channels. Rebulla is not yet ready to spell

out DG's new marketing tactics, but he maintains they will not be pursued at the risk of good rapport with record dealers. Looking ahead, Rebulla is bullish on the future of

home video as a classical music carrier. But he's quick to admit more creative approaches are peeded. He promises new visual twists in the approach to a concert performance in the label's upcoming video of Bernstein's "On the Town," directed by Michael Tilson Thomas and due in September, as well as in a still-unscheduled Strauss "Alpine Symphony" led by Giuseppe Sinopoli.

The DG supremo, who previously headed up the Poly-Gram operation in Italy (including pop), and before that PolyGram Classics in the U.S., argues that MTV has accustomed a new generation of consumers to "seeing" music. He considers the implications for classical music profound; it has revived a basic human experience For millenia before the invention of the phonograph,

all we had was live performance, he remarks. Musicmaking upo open so wall so hoard Watch for more contemporary music on DG's record-

ing agenda. Rebulla says he's monitoring growing public negagenus. Results says he's monitoring growing public necontainee closely, and that modern music can be evpected to occupy an increasing share of the label's repertoire mix. "There's little room for yet another recording of Schumann's Second Symphony. Due in August, for example, is a recording of the Phi-

lip Glass Violin Concerto by Gidon Kremer and the ienna Philharmonic under Christoph von Dohnanyi. ons next fall will find James Levine and the Chi cago Symphony cutting works by Babbitt, Carter, Cage, and Schuller. Thomas Hampson and Cheryi Studer will be featured in a complete set of the songs of Samuel Bar-ber. And, stresses Rebulla, there is an ongoing commitment to record the basic orchestral works of the 20th

On the technical side. DG soon will be introducing "4D," its own approach to improved CD sound, an integral process that includes 21-bit analog-to-digital congran process that includes 21-bit among-to-digital con-version and all-digital mixing. Among the first 4D re-leases are the CD version of "On the Town," and a Mahler Symphony No. 5 with Claudio Abbado and the Berlin Philharmonic. More stress also will be given to secondary and terti-

ary exploitation, says Rebuila, although he feels it must aped largely by individual market preferences. One of DG's most successul recent reissue packages, "Mad About Opera," for instance, is being sold only in the U.S.
"It just doesn't translate well to German," he notes wryly.





by Jeff Levenson

RANK GEORGE DUKE right up there among the hardest-working men in show business. His recent "Snapehot" enjoyed a picture-perfect run on the conte porary chart (five weeks at No. 1, 29 or so weeks total, and still counting); a number of the artists he produced, developed, mentored, the last few years rose to signifi cant career beights (Rachelie Ferreii, Diane Reeves, and Everette Harp, among them); and he found himself scoring hig with film scores, including his gospel se-quences for "Leap Of Faith." Tireless? Could be.

Now the acclaimed keyboardist/producer/arranger is about to take on Montreux and its famed jazz fest; he'll be wearing three distinct hats. The routine stuff has him producing a live performance date for Miki Howard (July 6), and then reuniting with Anita Baker (July 17), for whom he'll commandeer a hig band while she interprets standards. His boffo moment, however, should come when he pre-

miers his jazz symphony for 90 pieces (that's 90, as in the population of some Swiss villages) July 12. The work is titled "Muir Woods Suite" and will feature France's acclaimed Lilie Symphony Orchestra, chaired with such Duke collaborators as Staniev Ciarke, Biliv Cobham, and Airto Moreira, and conducted by Ettore Stratta. (Entreprenuerial thought for the day: Forget plastics. Think chair rentals.)

BAGS' (LATEST) GROOVE: A particularly resssuring sign that jazz companies are once again willing to min the mother lode-that is, to renew acquaintances with veteran types previously ignored in favor of young-

bloods-is the deal bringing Miit Jackson to Qwest. Jackson, who at 70 still plays vibes better than any per-son alive (sorry, loyalists defending Hampton, Hutcherson, or Burton), has just waxed "Reverence And Com-passion" for the label. The album was produced by Andre Fischer, who surrounded Bass with a 27-piece string section, among other group configurations.

MORTARBOARDS APLENTY: Trumpeter Clark Terry, precisely one of those seasoned vets who can make more music with a kazoo than most musicians can make with a marching band, has just received an honor-ary doctorate of music arts from Teikyo Westmar Univ. in LeMars, Iowa. It's his third such degree from an institute of higher (hipper?) learning . . . Also in from academia: At its 69th annual commencement service, scheduled for June 3, Queens College of the City Univ. of New York will be awarding a posthumous degree to Dizzy Gillespie, who died in January. Diz was scheduled to begin a year at Queens as artist-in-residence just before he died.

S IT LIVE? CELLULOID? It makes for a good philonophical debate, whether or not this new release should be considered a film soundtrack. Branford Marsalis and his trio were recorded in concert at Indiana Univ. during the fall of 1991. D.A. Pennebaker captured the performance for his Branford bio-pic "The Music Tells You" (released on Sony Music Video), The resulting album, with music drawn from the date, is "Bloomington," newly released by Columbia.

DISTRIBUTION NEWS: Jazzmania Records, which has titles featuring Dick Hyman, Roger Keilaway, Bob Kindred, Hod O'Brien, and Claudio Roditi, has just assigned Twinbrook Music as its East Coast distributor.

## Top Classical Albums.

Billboard

HIS WEEK	WKS. AGO	S. ON CH	
ž	2 8	WKS.	TITLE ARTIST LARGE ARTIST
1	1	53	* * * NO. 1 * * *  GORECKI: SYMPHONY NO. 3 NONESKEN 70785* 11 WENNS AT NO. 1  UPSHAW, LONDON SINFONIETTA (ZINMAN)
2	2	29	IF YOU LOVE ME LONDON 4362672* CECILIA BARTOLI
3	3	11	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502*, PHILIPS BROOKLYN PHILIHARMONIC (DAVIES)
4	4	23	TOUS LES MATINS DU MONDE VALOIS VA640************************************
5	5	139	IN CONCERT A LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
8	3	55	ROSSINI HEROINES LONDON 436075* CECILIA BARTOLI
7	7	13	AN ENGLISH LADYMASS HAIMONA MUNDI (FRANCE) 937010- ANONYMOUS FOUR
8	7	7	SHORT STORIES NOMESLICH 97/310-2-46LEXTRA KRONOS QUARTET
8	7	7	THE REINER SOUND IKA 12250-2* CSO/REINER
10	11	23	OPERA'S GREATEST MOMENTS IICA 61449* VARIOUS ARTISTS
11	31	55	BAROQUE DUET SOM CLASSICAL SK. 44672* KATHLEEN BATTLE, WYNTON MARSALIS
12	31	31	KATHLEEN BATTLE AT CARNEGIE HALL 00 435440" KATHLEEN BATTLE
13	11	3	HEAVY CLASSIX MIGEL 64769*  VARIOUS ARTISTS
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15	16	29	HOROWITZ: DISCOVERED TREASURES SOMY CLASSICAL SIGNOSTY VLADIMIR HOROWITZ
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13	31	7	DANCES FOR FLUTE RCA 60917*  JAMES GALWAY
13	NE	*	PAGANINI: 24 CAPRICES MUSICIMASTERS STORES ELIOT FISK
16	31	6	TRILOGY #CA 61226.2*  OFRA HARNOY
20	13	5	TAVENER: THE PROTECTING VEIL VAICH 59052* STEVEN ISSERLIS
21	NET	*	EIN STRAUSSFEST II TEARC 80014* CINCINNATI POPS (KUNZEL)
22	NET	w >	I PAGLIACCI PHILIPS 4381322*
23	20	27	BRAHMS: CELLO SONATAS SONY CLASSICAL 481917. YO-YO MA, EMANUEL AX
24	27	13	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECH 437189-2* KEITH JARRETT
20	27	33	AMORE LONDON 436719-2* LUCIANO PAVAROTTI
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8	7	65	HUSH SONY MASTERWOOMS SK 46177* YO-YO MAYBOBBY MCFERRIN
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8	6	57	DIVA: SILVA AMERICA 1007*NDOH INTERNATIONAL LESLEY GARRETT
8	11	3	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022*MICH BITL LESLEY GARRETT
10	13	5	CHANSON D'AMORE RCA 61427-2* THE KING'S SINGERS

KURT WEILL SONGS: VOL. II LONDON 43641724 AMERICAN PIANO CLASSICS TELANO 80112\*
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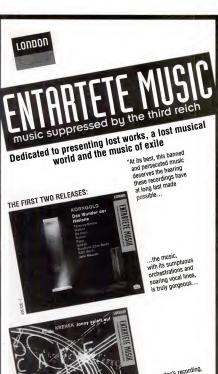
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VARIOUS ARTISTS

UTE LEMPER



...London's recording, though not the first, is easily the best." — John Rockwell, The New York Times

Entartete Musik on London Records

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FOR WEEK ENDING MAY 22, 1993

## Ton Jazz Alhume

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE AND ONE-STOP SALES REPOR ARTIST LARL & NUMBER DISTINGUISMS LADS.	
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3	3	7	JOSHUA REDMAN WAINER BROS. 45242*	JOSHUA REDMAN
2	3	7	LYLE MAYS GEFFEN 24521*	FICTIONAR
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5	3	13	STEVE LAURY DENON 75283*(NLLEQNO	KEEPIN' THE FAITH
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13	7	11	RAY OBIEDO WINDHAM HILL JAZZ 10142*	STICKS & STONES
(11)	14	3	THE JAZZMASTERS FEATURING PAUL HARD	CASTLE THE TAZZMASTERS
12)	17	3	WILTON FELDER PAR 2018*	FOREVER, ALWAYS
13	13	7	SPECIAL EFX MC 2017*	PLAN
14	13	7	JAZZ AT THE MOVIES BAND DESCRIPT 77001	DY HEAT, JAZZ AT THE MOVIES
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ERIC LEEDS PARKEY PARK 4519 PMAJANER BROS

GEORGE DUKE WARNER BROS. 45026\*

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THE PRESSURE

THINGS LEFT UNSAID

# Music Video

## **Interactivity Spurs Different Views** N.Y. Meet Mulls Role Of Artists, Participants

■ BY JIM BESSMAN

NEW YORK-As such developments as interactivity and sampling swiftly encroach upon the traditional music video medium, the question as to who is the artist and who is the viewer loomed large May 4 at a session of the Multimedia Expo & Digital Video New York

Multimedia product developer Greg Deccampo moderated the "Music Video Directors, Recording Artists, And Pro-ducers Roundtable" during the convention, which was held at the Sheraton New York

The panel featured a hi-tech video presentation that, while dazzling indeed left verms the true identity of the storyteller behind each clip. Acclaimed music video director Mark Pellington. whose credits include clips for U2 and INXS, expressed reservations about the new technologies.

"I like to hear and see the voice of the artist telling a story," Pellington said. "I don't know if the viewer should tell me. The most cutting-edge demonstration

to which Pellington referred was Tv Roberts' multitrack interactive video for David Bowie's "Jump They Say. " Roberts, a veteran video game and Macintosh software designer who recently launched the Ion interactive software company demonstrated a user-controlled CD-ROM version of the Bowie clin The video was developed in conjunction with the artist and incorporates nine hours of additional footage from the video shoot, as well as alternate audio The viewer is able to create his/her

own version of "Jump" by choosing from among five different video mixes that appear in small boxes on the screen. Using on-screen controls, the viewer picks and chooses cuts from the five video channels to create and edit a onal video mix for playback

TVT Records act Emergency Broadcast Network-known for its video sum pling-also was represented on the panel, EBN's video "Electronic Control Behavior System" was screened for the audience, and while the video wasn't truly interactive, its suthership also was onen to interpretation

The clin and its coundtrack were created using "video samples" from numerous cable and network TV sources. including news programs, movies, info-mercials, and "Star Trek" episodes.

Admitting he and fellow group mem-bers weren't "musicians," EBN's Joshua Pearson said sampling technology had allowed EBN to create music videoand hip-hop-style soundtracks without traditional training

Pearson noted that fully user-friendly video sampling technology is not yet available and said he hopes a keyboardcontrolled, instant-access video samnling machine and sequencer would be developed along the lines of audio sam-

Robert Terrek, former director of onair promotions at MTV Networks. pointed out, however, that video sampling likely would inspire copyright con-

pling realm.
"Who is the author?" asked Terrek. He has just resigned from MTV to start. venth Level Interactive, a supplier of CD-ROM-based interactive music product. New technology, Tercek observed. will change what has been accepted as It was likewise noted that the multi-

le video versions of U2's "One," and Billy Idol's "Heroin," (Billboard, May 8), might well change what has here fore been regarded as music video. The six computer-manipulated "Heroin" videos, especially, were seen by Terrek as affording the means for CD-ROM interactivity he also noted different clips for a single song could be more effectively promoted to different markets, thus "pushing the image a lot further," and in effect, handing more control of the medium from "the faceless corporation" to the individual

Whether or not viewers want such control remains open to question. Roberts said demonstrations reveal peo ple find the idea of doing their own video thing to be "pleasing," and Ter-cek said a "make your own Madonna video" contest staged by MTV was a

hugely successful promotion. 'Making music video is fun." added moderator Deocampo, lauding the new technologies for "lowering the barriers to that experience."

Still. Terrek saw reason for worry "I hope the new technologies are used as tools for expression, and not gimmicks to sell something.

## **AEN Founder Is MIA: Box Tops Competition**

BLACK OUT: America's Entertainment Network, which appeared to be

a new carrier of Newark N I'm "Power Play" and Denver's "Jazz Alley," went dark at midnight April 30. The network which was unlinked by Denver-based Teleport, purported to reach some 24.9 million households in about 121 U.S. cities, The AEN name and logo were

wned by Palmer Entertainment of Glendale, Calif. Its principal, Conrad Palmer, could not be reached by press time. In fact, when The Eve attempted to phone Palmer Entertainment's West Coast headquarters, we received a number that was disconnected or out of service

"The status of Palmer is unknown," says Paul Brandenburg, VP of satellite operations at Teleport. He claims Palmer defaulted on its contractual obligations to Teleport and reports, "We've taken the AEN service and the name down. It's off the air and we have no intention of doing anything further with

Kevin Ferd, executive producer of "Power Play. claims Palmer also de faulted on contractual obligations to "Power Play." Denver's Teleport con-

tinues to be the service provider for the Showcass America network which reaches about 18 million homes in some 35 markets. "Jazz Alley" is carried by Showease America, and

"Power Play" is negotiating a deal for carriage on that network. "Power Play" also will be carried on Milw ukee's independent network WJJA, which used to carry AEN. BOXING FOR RATINGS: Miamibased interactive network The Box is

celebrating a 1.8 TV household rating received during a Nielsen Telephone Coincidental Survey conducted from 4-8 p.m. March 15-21 among cable systems carrying The Box in New York. L.A., Philadelphia, San Francisco, De-troit, Dallas, Mismi, Washington, D.C., St. Louis, and Baltimore, During the same survey, BET received a 1.3 rating, MTV received a 0.8, and VH1 and TNN each logged a 0.3.

A Nielsen spokesperson warns, however, that the numbers in such a survey can be difficult to evaluate. "It's like comparing apples and oranges," says the Nielsen rep. "It can be confusing because each cable system has a different base

STATE OF THE INDUSTRY: Members of the Music Video Producers Assn. met at the New York offices of Flashframe Films recently to identify issues of importance to the group in 1993.

East Coast chairman Len Epand of Flashframe Films reports the group agreed to organize seminars to explore the state of cinematography and post-

production, particularly in relation to digital imaging.

Epand says it is likely the first MVPA seminar will occur this summer In addition, Epand and GPA Films' Lenny Credin scheduled a meeting with Richard Brick, head of the city's film office to discuss lumching a carnpaign to educate film and video makers out the benefits of shooting in the

REEL NEWS: New York-based 900

Frames has signed director Terry Stacev ... L.A.-based Power Films has hired Dan Falk to be its new di-

rectors representative. Falk had been staff assistant promoter at the Ritz in New York ... Maria Ruiz is the new administrative assistant for programming at The Box . . . Linda Alexander, VP of corporate communi-cations at MTV Networks. is teaching a class titled "Corporate And Artist Image Building In The Music Industry And Other Areas Of Entertainment." Her guests during the May 25 ssion will include Traci Jordan, VP of talent and artist relations at MTV, and Tom Hunter, VP of international for the network



by Deborah Russell

STAYIN' ALIVE: MCA

Records turned to regional video outlets in an effort to breathe new life into the Flotsam And Jetsam video "Wading Through The Darkness." Pam Marcello reports she did an advertising buy with some 10 local rammers, including "Night Of The Living Video" in Albany, N.Y.; "Metalamania" in Huber Heights, Ohio; "Rock Pit" in New York; "Rock 60" in Martinsburg, W.Va.; "V-32" in Tamps, Fla.; and "30 Minutes

MCA supplied programmers with a paid 60-second spot profiling the rock band.

Of Rock," in Recort, Go

CHANNEL CHECK: Canada's MuchMusic video network will launch its new topical and interactive pro-gram, "Real Deal," with a show about racism May 23. Future topics to be explored on the 90-minute program include education, literacy, violence, substance abuse, peer pressure, and employment ... On June 7. VH1 unveils its new tabloid gossip game show "Rumor Has It," in which contestants must decide whether statements about celebrities are fact or fiction. In one of the wackier segments, contes strive to match a celebrity with the product he/she endorses . . . And we recently learned MTV has renewed that lip-syncing game show "Lip Service." Doug Herzog, senior VP of pro-gramming, MTV Music Television, says Eric Clapton told him "Lip Serv-

ice" was his favorite show. Call us

crazy, but that sounds like a question for the folks on VH1's "Rumor Has It."

## PRODUCTION NOTES

LOS ANGELES Sauesk Pletures director Klm

Watson directed A&M's Wooten Brothers in "Happy." Marvin Wadlow • Rhythm & Hues directors Mike

Patterson and Candace Reckinger recently reeled Donald Fagen's new Warner Bros. video "Tomorrow's Girls." Doug Meyer produced. **NEW YORK** 

 Director Dwayne Coles of Utopia/ Gap Films recently reeled "Who's The One Rappin'" for Big Boss Records

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rapper Okeydoke, Coles also shot "You And I" and "Home" for Elite Street Records artist Corey Andrews, Christos Konstianis directed photograph Coles, Rikki Ricks, Sidney Whitfield, and Jennie Pless produced.

· Cyclone Films director Jefferson Spady shot Michael Rank's new Caroline video "Dove Daniela Federici of Squeak Pic-

tures directed Boy Krazy in the band's new video, "Good Times With Bad Boys," Steve Willis produced. · 900 Frames director Terry Stacey directed Brokin English Klik's new



The Money Shot. Nashville's Hermitage Hotel was the site of John Anderson's latest BNA video, "Money in The Bank," directed by Jim Shea. Anderson, right, is shown hitting his mark as director Shea, behind the camera, prepares the shot

Wild Pitch video, "Who's Da Gangsta?" Hillary Caviness produced; Chris Halliburton executive produced OTHER CITIES

. Oil Factory Inc. director Freder ick Boklund shot Virgin act Jellyfish in Stockholm for its latest video, "New Mistake." In addition, Oil Factory's Rusty Cundieff directed Fishbone's new Columbia video, "Swim," with producer Ruben Mendoza, Meanwhile, Paul Andresen and George Dougherty (aka TV EYE) shot Dandelion's new Columbia clip, "Waiting for A Ride" in Philadelphia, Jay Wakefield \* Director Darren J. Lavett of

Maddhatter Films recently reeled "Peace Pipe" for the Columbia band Cry Of Love. Victoria Vallas produced the North Carolina-based shoot. In addition, Maddhatter director Casey Niccoli recently wrapped Gumball's new Columbia clip, "Real Gone Deal." · Maverick Films' Tanya Reihill and Bret Redman directed and produced Jimmy Buffet & the Coral Reef-

ers' latest Margaritaville Records' clip, "Saturday Night (Live)." Michael Slovis directed photography on the shoot split between Nashville and Irvine, Ca-\* Lindell Singleton directed and

produced Pierre Stahrre's video "Hits The Spot" for Nightwind Productions. Singleton shot the clip in Texas.

# Billboard. VIDEO MONITOR. COMPILED PROMISED PROM



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## **Nut Cracks The Big Time; GOP TV: The Right Stuff?**

BY ERIC BOEHLERT

RAP SHEET: In 1990, after interning at Def Jam and working as urban music programmer at WFCS at Central Connecticut State Univ., Barry Wade put together a stapled, eight-page rap newsletter, One Nut Network. ent out initially to college and mix show DJs in New England as well as to national label promotion staffers, West Haven, Conn.-based ONN has since expanded into a one-man national monthly trade magazine with a circulation of 1 000 The latest issue featuring Big Daddy Kane on the cover, numbers more than 40 pages, 14 of which are made up of label ads. (Full pages go for about \$500.)

With its mixture of industry news, charts, interviews, and reviews, ONN "compares to an early version of The Source," says Jazzy Jordan, senior director of black music marketing at PolyGram Label Group, referring to the now widely read rap magazine. Publisher Wade, 22, says ONN's

biggest draw is its audience, which is made up of what he calls the "hip-hop elite": Jocks, retailers, college PDs, and label execs. Jor-dan agrees. "Its readers are people in the know, people who go out and buy product. And even if they don't [make purchases], they sell my records just by talking about them." Those pace setters are particularly important in the hip-hop community, says Karen Mason, director of marketing for EastWest Early returns from an ONN

reader survey show more than half the subscribers are between the

Jordan welcomes targeted publi-

cations, such as ONN. "It's something this industry's in need of because we fran marketers) are spending a lot of money in a lot of the wrong places."

RIGHT FIELD: National Empowerment Television, a 24our satellite network backed by a who's who of the Republican Right (John Sununu, Newt Gingrich, Fred Barnes), recently made its debut out of Washington, D.C. Available to nearly 4 million satellite-dish-ready households, NET features C-Span-like coverage of goings-on in the capital, as well as some original programming. "En-tertainment Right" is one NET show on the drawing boards. Designed "to give a balanced

view of family entertainment," as the NET spokesperson puts it, "Entertainment Right" would highlight wholesome music, movies, and television, and also would keep abreast of "Warner Brothers' latest box-office failures." according to the NET press release.

ADIES FIRST: Inspired by the recent "Penguin Book Of Rock And Roll Writing," an anthology that features the work of dozens of music writers but just a handful of women, Gillian McCain, program coordinator at the Poetry Project in New York City, recently spon-sored an evening of readings by female rock scribes Deborah Frost. Ann Powers, Carol Cooper, and Evelyn McDonnell. Was it difficult rounding up a field? "No. Each year there seems to be more and more woman writers," says McCain, "Thank God."

## PRINT

GOLDMINE'S GUIDE TO COLLECTIBLE JAZZ ALBUMS 1949-1969 Bu Neal Umphred (Krause Publications, \$19.95)

Because of fickle public pop tastes and the success of label CD reissue rograms, all but a handful of vintage rock and R&B albums are less collectible with every passing month. Not so with old jazz albums, especially those from the '50s and early '60s. They're worth money, and the price is going up, driven pri-marily by Japanese and European collectors

Neal Umphred, who's done several price guides for Goldmine's Krause Publications, sets the informational and dollar-value record straight in his new book, published after several outdated or remarkably lame earlier efforts, including one that referred to Sarah Vaughan as "the Devine One" and Thelonious Monk as a basic sideman. For anyone with a bunch of old modern jazz LPs, this guide is a must. In general, Umphred sketches out a collecting universe where it's the serious musicians on older albums from smaller labels

that command the big bucks. Pop jazz and traditional jazz albums don't ring current collectors' chimes For those thinking of dumping albums for big cash, Umphred also warns that dealers will be interested only in flawless copies and only pay less than half the selling price. So it pays to do a little homework, and this guide will give a good idea of roughly what the albums are worth George Benson or Wes Montgomery on CTI? Not much, Miles or

Coltrane on Prestige? Now you're

talking. A few near-mint Charlie

Parkers on Dial? Better call up

Brinks for an escort to the bank.

f Indicates Hot Shots BILLBOARD MAY 22 1003

22 Paul Dewardert, Tails Abstract me Andrews 23 Paul Dewardert, Tail School, Tail School, 24 Daving, New York Tail School, 1000 April 24 Daving, New York 1000 April 24 Daving New York 1000 April 24 Daving Yang, 1000 April 24 Daving Y

BILL HOLLAND

# International

## **IFPI To Fight For Euro B'cast Rights**

BRUSSELS-Record producers and performers are expected this month to pressure the European Parliament to grant them an exclusive right to control their works in cable and satellite broad-

Producers here and in the U.S. are concerned that digital delivery of music could pose a serious threat to revenues

**Churches Burn:** 

**Artist Accused** 

OSLO-Creating a blaze of pub-

licity is normally the job of the promotion department, but one of

Norway's metal artists has taken

on that task himself with the

Norwegian police arrested Bur

zum, the 20-year-old death-metal

artist, accusing him of burning

down two churches in his home

town of Bergen, earlier this year.

A self-confessed Satan worship-

per, Burzum defended his actions,

claiming they were promotion for

The cover of the new CD.

"Aske" (Ashes), is adorned with

the charred ruins of one of the

churches be supposedly set light

Promotional items for the al-

bum include 300 Zippo lighters,

which will be distributed with the

album by Oslo-based independent

"The Count," as the artist also

calls himself, caused public debate

on Satanism and metal's role in it.

British rock magazine Kerrang! earlier this year published five

pages on Satanic music from Nor way, referring to the activities of

After Burzum's arrest, the

Oslo-based record store Helvete

(Hell) was closed down. Helvete is

owned by a member of the band,

Mayhem, with whom Burzum cur-

to, plus a picture of a lighter

strangest of campaigns.

his upcoming album

Voices Of Wonder.

BY KALBOGER OTTESEN

hibit use of their work

The long-awaited directive on satellite broadcasting and cable retransmission is expected to be put before the European Parliament May 24, with a second reading due in Sentember. It. passed the Council of Ministers, April 6. with a unanimous vote. France, however, abstained from the vote.

Global label group IFPI's Brussels

groups will maximize their efforts to persuade the Parliament to adont an extensive right for producers and performers, left out of the first draft. Their efforts come as the RIAA is starting to lobby the U.S. government for broadcast rights for producers.

With the existing wording, performers and producers will gain a right to equitable remuneration for cable and satellite retransmission of their recordings under the directive. They will receive revenue from such use but will not he oble to control it

IFPI, however, claims this protection is "inadequate" because it simply maintains the same level of protection provided for in the 1961 Rome Convention. formulated before current develop-

The record business, facing the possibility of dramatic changes in the means

notential replacement of sound carriers by digital delivery, is pressing for producers and performers to be granted an exclusive right to authorize or prohibit. use of their material, similar to rights given to authors.

Philippe Kern, head of IFPI's European office in Brussels, says the prospect of a massive increase in electronic delivery poses dangers. "At retail level, producers protect their intellectual property through reproduction and distribution rights. To combat piracy, customs authorities are able to seize mods crossing frontiers. But with electronic

(Continued on page 81)

The event, billed "Rock Over Ger-

many," will involve concerts hold in

four separate locations on two consec-

utive weekends at the end of August

Rock Over Germany which took

more than five months of preparation

by tour promoter Marcel Avram of

Mama Concerts + Rau in Munich, is

Antenne Bayern, celebrating its fifth

be the old airport runway in Munich and in Wildenrath, near Cologne, the

inactive airport of the British Royal

5. artists will perform in Lueneburg

hen airfield near Frankfurt.

near Hamburg, and at the Mainz-Fit-

Avram emphasizes are all headlin-

ers-include Turner, Stewart, Chris

De Burgh, Prince and the New Power

Generation, Joe Cocker, Gary Moore,

Jon Secada, Richard Marx, Duran Duran, Meat Loaf, and German rock

singer Peter Maffay and the band

(Continued on page 81)

On the following weekend, Sept. 3-

Artists on the bill to date-which

The open-air sites Aug. 27-29 will

sponsored by the private radio stati-

and beginning of September.

year in operation.

Air Force

**Gets Promises** From Thailand of public access to recordings and the BY GLENN A. BAKER SYDNEY-The Australian Rec-

ord Industry Assn. bas praised the breakthrough achievements of Thai trade talks

minister of commerce, Uthai Pim-chaichon, Cook insisted upon action to curb the piracy of Australian copyright materials and sought a bilateral industry property agreement. He received a "firm assurance" this will come to pass and was invited to bring specific Australian concerns to the

tionship with Thailand on intellectual property matters during the past 10-15 years-despite the continuing proliferation of piracy of sound recordings-and has provided considerable assistance in the development and moderniza-tion of Thailand's intellectual

copyright agreement with Indonesia last November, as a result of a

trade minister Senator Cook and his department following the outcome of the most recent Australia-In his meeting with Thailand's

**Aussie Govt. Visit** 

minister's attention as they arose.

agreement with the European Community to reduce the level of piracy of EC copyright material. It is also under bilateral pressure from the U.S. to provide greater protection. The U.S. had Thailand on its "special 301" list and the government recently stated trade retalistion is imminent if the country does not take immediate, adequate steps to redress its lamentable piracy record (Billboard, May

nmperty regimes. Australia signed a bilateral

(Continued on page 84)

Last year, Thailand reached an

Australia has had a close rela-

1991 ARIA submission, and the new Thai agreement will see a further strengthening of Australia's copyright leadership role in the

## **German Megafest Dates Set** Open-Air Gigs Feature Int'l Talent

BY ELLIE WEINERT

MUNICH-Prince, Rod Stewart, Tina Turner, and other international names are among the headliners for what promises to be the biggest onensir event ever to take place on Ger-

**Chinese Writers May Earn** More From Int'l Royalties bother figuring out a weird language!

BY MIKE LEVIN HONG KONG-After years of copy-

Getting The Kinks Out. With the Kinks' move from MCA to Sony for "Phobia." their

first new album in four years, label executives turned out for the band's recent sold-

out performance at the Grand in London, Pictured, from teft, are Bob Bowlin, senior

Entertainment U.K.; Kinks leader Ray Davies; Mel Ilberman, president, Sony Music

VP/CFO, Sony Music Entertainment; Paul Burger, chairman/CEO, Sony Music

International: and Paul Russell, European president, Sony Music Entertainment.

right and trade disputes, Hong Kong's music industry has found that something as simple as language is the biggest obstacle to sharing in international royalty payments. Changes are under way to balance a system that now favors North America and Europe. Chinese songs are not in Romanized

script; instead, they are ideograms that most Westerners can't understand. As a result, Chinese songs never make it into the computers of Western composers' and authors' societies, such as ASCAP and BMI in the U.S., and no credit is given to the Composers and Authors Society of Hong Kong (CASH). With more Chinese music finding its

way into movies and other media, executives here say the amount of unpaid royalties is rising. Of the \$8.5 million paid to CASH in 1992, less than \$700,000 came from the West. Most came from Chinese films that have Romanized names and are easy to document. The problem is not limited to Hong

Kong. It has become more pronounced new that all Asian countries, except China and Thailand, have working rights societies that monitor and remit payments to overseas affiliates and expect credit in return. Western countries are so concerned

about getting royalties from Asia, they forget that intellectual-property protec-tion is a two-way street," says the head of a Hong Kong publishing company, requesting anonymity. "As long as they got their money, they were happy. But when it came to Chinese music, why

The Asian arm of CISAC is trying to solve the problem by creating a regional clearinghouse to process royalty credits for Asian societies by dealing with the language problem. Basically it will be a translation service aimed at eliminating the Western excuse of not paying royal ties herause the names are unreadable

The first stage of CISAC's plan is to concentrate on Chinese repertoire be cause it has Asia's broadest reach. All Chinese songs will be submitted by Western affiliates to CISAC's outlet in Singapore, which will figure out who nume what revulty to which society Trial runs will be held in Sentember

to see if such a system can work by coordinating all the societies without duplication. "If that works then, the system could be extended to all Asian repertoire [with ideogrammatic names], including Japanese and Korean," says K.T. Ang, CISAC's Asian chief. Document translation will use the

standardized mainland Chinese system. which can differ widely from Taiwanese and Cantonese versions of the 2,000 to 3.000 daily-use characters. The headquarters likely will be in Hong Kong. where CISAC can make use of CASH's expertise and upgraded facilities. Ang admits that problems could arise

over individual societies relinquishing control to a central body, but says, "I think everyone realizes that a working system is the best way to produce accountability [from non-Chinese societies Lat least better than the system we have now Outside of Japan, CASH has the most

(Continued on next page)



Cliff-hangers. EMI U.K. threw a party for its veteran star Cliff Richard, on the occasion of his 56th album entering the charts at No. 1. Titled "Cliff Richard-The Album," it already has produced two top 10 singles, ensuring Richard hits spanning five decades. Pictured at the bash, from left, are Rupert Perry, EMI U.K. president; David Bryos, professional manager for Richard; Amanda Rabbs, senior product manager, EMI U.K.; Jean-Francois Cecillon, managing director, EMI U.K.; Richard; and David Franks, lawyer for Richard.

rently is working.

# **GLOBAL MUSIC PULSE**

#### **EDITED BY DAVID SINCLAIR**

GERMANY: At the end of a triumphant swing through Europe and America that included one night opening for U2 in Rotterdam May 10, Einsturzende Neubauten will stage a final homecoming show Saturday (22) at the Tempodrom in Berlin. The band's name, which means "collapsing new buildings," proved an alarmingly apt description of some of its early performances at the start of the '80s. Armed with road drills, power hammers, and chainsaws, members of the group would



physically attack the venues in which they performed. The noise of destruction contributed to a escophonous soundtrack of industrial percussion effects gilded by the discordant ravings of leather-clad vocalist Blixa Bargeld. On one memorable occasion, the ornate butterfly wings of Berlin's Congress Hall caved in after the group had finished making one of its more forceful artistic statements. These days, Einsturzende Neubauten's shows are more restrained, and its music more measured and accessible. There is still room

for audio-visual effects, such as sand being sluiced down a sheet of metal to create a strange, cascading noise and even a boiling oil solo, when the molten liquid is poured from a great height on to a miked-up tin tray. But its latest album, "Tabula Rasa" (Rough Trade), is a collection of sophisticated melodies, tinged with a unique brand of Teutonic melancholia. It breached the chart's top 40 soon after release, and all the signs suggest one of the country's great awart course sets finally is coming in from the cold

DENMARK: "Histoire Du Tango" (Classico), by Duo Musica, is an ambitious attempt to capture the history of tango, bossa nova, and Brazilian folk music all on one disc. Duo Musica comprises flautist Bent Larson and guitarist Jan Sommer, who were trained at the Royal Danish Music Conservatory, and the album is intended as a salute to the late Argentinian king of tango Astor Piazzolla. The opening sequence traces the development of tango. Set in the Argentinian capital of Buenos Aires, it starts in a brothel in 1900, symbolizing the beginnings of tango as a working-class adaptation of a dance called the milonga. Next it travels to a cafe in 1930, which was when the music began to aquire broader artistic credibility. The scene then jumps to a nightclub in 1960, when, influenced by Brazilian rhythms, the tango evolved into a massively popular modern dance routine. The final scene is a concert in the present day. In Dermark, where flamence music has been all the rage, the turge now is beginning to take over as the most popular dance. Says the producer of "Histoire Du Tango," Jens Sommer, "People like the tango because it's a mixture of ethnic, folk, and classical music.

KALBOCER OFFESEN

SOUTH AFRICA: Jazz met the classies in a unique collaboration April 29 and 30 at the Johannesburg City Hall. Legendary juzz pianist Abdullah Ibrahim, who went into political exile two decades ago when he was still known as Dollar Brand, took to the stage with the National Symphony Orchestra, a bastion of establishment culture. It was the first time the orchestra had played jazz—the set featured such Ibrahim compositions as "Blues For A Hip King" and "Cape Town"-and the event underpinned the current moves toward greater cultural fluidity in statesponsored arts. It also was a first for Ibruhim, who has performed with the likes of John Coltrane and Duke Ellington, but never before with a symphony orchestra. Also on stage was Ibrahim's band Ekaya, itself a cultural melange including American saxophonist Horace Alexander Young and veteran Cape Town jazz saxophonist Basil "Mannenberg" Coetze. ARTHUR COLDSTICK

ITALY: In a country that seems to be crumbling under the weight of corruption, protest music is all the rage. In line with the mood of the times is Gang, a key underground group since the early '80s that looks set for some deserved main stream success with its latest album, "Storie D'Italia" (CGD), The band debuted in 1984 with the indie EP "Tribe's Union." A string of indie product followed. including collaborations with U.K. artists Billy Bragg and Paul Roland. What set the band apart was its passionate commitment to socio-political issues with

songs such as "Libre El Salvadore" and "Against The Dollar Power," and its first album, "Reds." released in 1988. Since then, Gang's music has developed from an early Clash-like thunder into a sophisticated folk-rock storm that at times conjures unlikely visions of a sober Pogues. On "Storie D'Italia." the three Gang members tesmed with musician, songwriter, and producer Massime Bubola. His expertise in ethnic Italian music lends added authority to a collection of songs featuring instruments such as the mandola, talking drums, taams, diambe, and sharai, as well as standard electric guitars. The lyrics are hard-hitting, and among



the "stories of Italy" referred to in the title are the wel publicized Milan "kickback" scandal, the phenomenon of the north-south divide and the plight of Itab Hassan Mustapha, a young Palestinian, currently being detained in a Rome prison. DAVID STANSFIELD

## **Italian Record Association Targets Piracy** Breakaway Group Now Working With IFPI Status

#### BY DOMINIC PRIDE

LONDON-The priority of Italy's record industry group FIMI is to redouble its efforts against piracy with its new-found status as an IFPI national group, says its president Franco Reali. IFPI recognized the breakaway

group, which formed last year, at th end of April (Billboard May 15), acknowledging that all major international record companies had defected from the established group, AF1.

While Reali says the fight against niracy went on despite the rift, current estimates put the pirate trade at \$83 million (120 billion Italian lire), or some 20% of the national market, Local productions, as well as bootlegs and counterfeit CDs, all contribute to the thriving illegitimate market there.

In the absence of effective neighboring rights protection, FIMI has worked together with Italy's authors'rights society, SIAE, against piracy, and recently has been discussing a donation of \$138,000 (200 million line) to aid SIAE's efforts in this field. "Our efforts as multinational com-

panies continued in any case, but the new status will make life much better for us, especially when talking to the government on issues such as rental." says Reali, also managing director of

Ensuring EC directives, such as the recent rental provisions, are adopted by the Italian government is also a priority for 1993, explains Reali. F1MI's 1FP1 status was backdated to Jan. 1, following an agreement negotiated between FIMI and AFI in three meetings late last year. Once it became clear that the new group was firmly split from the old, AFI cooperated in

handing over the 1FPI reins, says

While the split leaves Italy's largest indie, Dischi Ricordi, firmly in the AFI camp. Reali says the rift between the two organizations can be bridged. "There's room for anyone in FIMI who is creative," he says.

There is, he adds, still the possibility that the two organizations could reform. "But first AF1 should look at how many of its members are still record companies.

Reali also extends an invitation to Ricordi, and its president/managing director, Guido Rienano. As one of the oldest companies in Italy, Ricordi carries with it great prestige. It is also the distributor of many national and international independent labels, and owns the country's largest retail chain, "Ricordi is a good company," Reali

says. "They are very highly thought of in the business. I would say to [AF1 president] Rignano, join us. Then we can work together. Our constitution is very clear; we can show it to anyone.

Major record companies now comprise approximately 60% of FIMI's board. Vice presidents of the new body are EMI's Roberto Citterio and Warner Music's Gerolamo Caccia Do minioni. Members range from major producer/distributors such as Sony Music, through the semi-indie DDD, part-owned by BMG, and independents

such as CAM and IT Dischi.

The adoption of FIMI as the IFPI national group, and the backdating of that decision to Jan.1 raises hopes that the association can produce meaningful figures on the Italian market, which have been lacking during the conflict.

#### CHINESE WRITERS MAY EARN MORE ROYALTIES (Continued from preceding page,

efficient Asian organization. In opera tion for 15 years, it represents about 1,200 artists and 50,000 works and collects about three times as many royalties as does its Taiwanese counterpart which has about 3,000 artists and 100,000 works.

Manager Willie Yeung says it is im ssible to pinnoint where CASH is losing revenues in the West because of different rules regarding cinema, cable TV, and performance royalties. But he points out that something is wrong when last year France remitted about \$25,000 to CASH, while the U.S. paid only \$3,000, Canada \$6,000 and the U.K. only \$11,500. Contrast this to Japan which paid \$75,000 in royalties to CASH

"Right now it's a political subject,"

says Yeung, "but if you look at where the major Chinatowns are around the world, that's where most of our Western revenues should come from, and where our future potential lies CASH expects growth in remittances

this year to rise between 10% and 20% Most of it will come from an increasing number of media, such as satellite and cable TV, locally and around the region. Other growth will come as CASH helps develop the infrastructure and efficiency of neighboring societies. Training to analyze and collect royalties is the only way "to integrate internationally, which is where we have to go if we want to be treated equally," says Yeung. The ultimate goal of all Asian music

societies is to bring China into the family. The mainland currently pays no royalties internationally (and very few domestically) and has only just enacted intellectual-property laws. One industry analyst figures that if every Hong Kong song played in China were paid a roy alty, CASH's revenues would be at least 10 times as high.

# newsline.

VIRGIN RETAIL'S Spanish Megastore in Barcelona recorded sales of \$8.7 million (1 billion pesetas) in its first six months of operation to March 31, according to the company. The store has sold more than 500,000 items since opening Oct. 1, 1992, and has notched 857,000 visitors. The company says 80% of its sales come from sound carriers, with 10% in video. The remaining 10% is accounted for by games, magazines, and merchan-

WARNER/CHAPPELL MUSIC'S U.K. managing director, Robin Godfrey-Cass, has been co-opted onto the general council of PRS. The society says it is the first time a Warner/Chappell head has sat on the council. His co-option fills the vacancy left by John Brunning, head of international at Warner/Chappell, who resigned from the company last year.

SONY MUSIC France has shuffled its staff in the wake of new appoint ments. Tristar, the fourth label, started May 1 with Columbia p director Michel de Foligne as director. Jean-Luc Lavignette, former head of BMG special marketing France, is new head of special market-ing, and his predecessor, Meir Malinsky, moves to London as marketing and commercial director of Sony Electronic Publishing, Sony France also has started a video games sales division, headed by Corinne Leber, formerly of Sega.

U.K. INDEPENDENTS meet next month to discuss the future of their kind, and other topics, at the sixth Umbrella Seminar in London. Radio, new technology, relationship with business advisers, and the live scene figure in the panel sessions. Organized by Umbrella, the indies association, the two-day meet will take place June 12 and 13 at London's Univ. of London





The Lullabuy of Broadway Milford Plaza Hotel 270 West 45th St., New York, NY 10036

For reservations call (212) 869-3600

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Cheryl A. Baedke, CTP Executive Director Sales & Marketing Fax (212) 944-8357 Vincent Sciabarassi

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BH I BOARD MAY 22 1003

#### HITS OF THE WORLD FUROCHART HOT 100 5/15/99 ANDRE OPEN YOUR MIND USURA ICA LIFEEL YOU DEPECHE NOOE MUTE DEEP FAST 17 MITTENNOOF EST MADAMATELL SINGLE IS BEST TOWN THROOM ERIC CLAPTON UNPLUGGED WIA SINGLES INFORMER SNOW EASTWEST AMERICA ND LIMIT 2 UNLIMITED WHITE WHAT IS LOVE? HADDAWAY COCONAT ALL THAT SHE WANTS ACE OF BASE MEDI SING MALELUJAM DR ALBAN SWEEN. HOUND DOG RIVER MAG TUBE SAY HELLO SONY THE TRABRYU ROAD MELDIC JORGY POCHETTE SURPRISE SON MUSIC MIDNIGHT OIL EARTH AND SUN AND MOON DEPECHE MODE SONGS OF FAITH AND 1 DEPECHE MODE SONGS OF FAITH AND DEVOTION VOCALISMAN DEVOTION MUST. 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L'AUTRE PINISTERE LES INNOCENTS WIGH HOUSE OF LOVE EAST 17 BAICLEAPOPRISM PROREVER PEOPLE THE SHAMEN WIGH PRINOCHIO PIN OCCINO TRANSJOPE PRINOCHIO PIN OCCINO TRANSJOPE PATRICIA KAAS JE TE DIS VOUS COLUMN EAST 17 WILLTHAMSTON CONTRACTOR AUSTRALIA (Australian Record Industry Asso.) 5/16/93 I FEEL YOU DEPECHE MODE MUTE I FEEL YOU DEPECHE MODE MUTE SWEET HARMONY BELOVED BASEMENT DO YOU LOVE ME LIKE YOU SAY? TERENCE TRENT D'ARRY COLUMNA. CHAPTER EASY FAITH NO MORE UNHATOMESTIVE ARE YOU GONNA GO MY WAY LENNY KRAVITZ WILL ALWAYS LOVE YOU WHITNEY HOUSTON ALBUMS EROS RAMAZZOTTI TUTTE STORIE DOD VASCO ROSSI GLI SPARI SOPRA CIII STING TEN SUMMONER'S TALES AMI CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC CATTE IN THE PRANCE LICIT HIS INC. GIVE IN TO ME MICHAEL JACKSON EPG SWEET THING MICK JAGGER ATLANDIC END OF THE ROAD HOYZ II MEN POLYDOR PATRICIA KAAS ENTRER DANS LA LUMIERE. 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PEAREN MUSINGON TEARS IN HEAVEN/LAYLA (ACOUSTIC) ERIC NY KRAVITZ ARE YOU GONNA GO MY WAY WANDS TOKING TOBIRA TOT-BASIN SPAIN (TVENTYE) 5/1/93 RUMP SHAKER WRECKS N-EFFECT MCA BED OF ROSES BON JOYI PHONOGRAM 10 HITS OF THE U.K. TWO PRINCES SPIN DOCTORS SOM IF I EVER FALL IN LOVE SHAL MCA. TRIBAL DANCE 2 UNLIMITED BLACO Y HIGHO ND LIMIT 2 UNLIMITED BLACO Y HIGHO COSAS DE LA VIDA EROS RAMAZZOTTI RICA ALL THAT SHE WANTS ACE OF BASE POLYCIAM THE EVERY FALL IN COVE STAD MEX. THE EVERY WOMAN WHITNEY HOUSTON ARESTA. SOMEBODY TO LOVE GEORGE MICHAEL (M. POTTERDAM '92 OR DI CERIA MANOUNCE A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBA OPEN SESAME LEILA K HAN MUSIC ASI ME GUSTA A MI AZUQUITA POLYC ALBUMS NEW DIDER REPUBLIC CENTRENTE COLONDON R.E.M. AUTOMATIC FOR THE PROPEL IMPRESSIONS. STING TEN SUMMONERS TALES AM TERRICE TRENT D'ARBY SYMPHONY OR DAMN COLONDON. FIVE LIVE (EP) GEORGE MICHAEL & QUEEN ALBUMS SUBE-SUBE MARCHIN CLIDINEARCO Y HERIO I FEEL YOU DEPECHE MODE, SANII RECORDS DNLY WITH YOU CAPTAIN HOLLYWOOD PROJECT KENNY G BREATHLESS AN THAT'S THE WAY LONG GOES HANET INCHSON ALBUMS. EL ULTINO DE LA FILA ASTRONOMIA SWEAT (A LA LA LA LONG) INNER CIRCUL WORLD PARTY BANG! CHEON DURAN DURAN DURAN PARLOPHONE CLIFF RICHARD THE ALBUM (M RAZONABLE IM COLON ROCIO JURADO COMO LAS ALAS DEL VIENTO CIM I HAVE NOTHING WHITNEY HOUSTON ARETA ARRESTED DEVELOPMENT 3 YEARS, 2 DAYS AND 5 MONTHS IN THE LIFE OF DRYSALS RENNY G BREATHLESS ANDLA ERIC CLAPTON UNPLUGGED WARNER VARIOUS ARTISTS LO MEJOR DEL SOUL ANDADE EVERYBOOY HURTS R.E.M. MAINTRENOIS BELIEVE IN ME UTAH SAINTS IN DINA CARROLL SO CLOSE AND MIDNIGHT OIL FARTH AND SUN AND MOON 12 RENNY G BREATHLESS AMERA PJ HARVEY RID OF ME SLAND AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring 9 10 ERIC CLAPTON UNPLUGGED DUDGECTORE AEROSMITH GET A GRIP GETTEN UGLY KID JOE AMERICA'S LEAST WANTED BRUCE SPRINGSTEEN IN CONCERT MTV PLUGGEO WARRE MUSE ROSARIO DE LEY INC VICTOR MANUEL A DONDE IRAN LOS BESOS HOUSECALL (REMIX) SHABBA RANKS/MAXI ARROSMITH GET A GRIP GEFEN ANNIE LENNOX DIVA RCA TAKE THAT TAKE THAT AND PARTY RCA PHONOGRAM FAITH NO MORE ANGEL DUST USERATORITEST JEANT BUSINES (PEC STORT OF PROPERTY OF 14 LENNY KRAVITZ ARE YOU GONNA OO MY WAY YOUNG AT HEART THE BLUEBELLS LONDON WALKING IN MY SHOES DEPECHE MODE MUTE ID YEARS ASLEEP KINGMAKER SORROWDHYSALI 13 14 15 16 PINK FLOYD DARK SIDE OF THE MOON EM 17 26 RAGE AGAINST THE MACHINE RAGE AGAINST VARIOUS ARTISTS, MACHINA TOTAL S, MAY MADE THE BLACK SORROWS BETTER TIMES COLUMNA JIMMY BARNES HEAT MASHROMESTIMA DEEP FOREST DEEP FOREST COLUMNA WHEN I'M GOOD AND READY SYBIL PM. 14 BRUCE SPRINGSTEEN IN CONCERT MITY 10 CANADA (The Record) 5/10/93 DEEP FOREST DEEP FOREST COLUMNA ERIC CLAPTON THE CREAM OF ERIC CLAPTON I'M SO INTO YOU SWY YOR 19 12 PLUGGED COUNTS ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS SING HALLELUJAH! DR ALBAN LODG ARRESTA U R THE BEST THING DIREAM MAGNET METALLICA METALLICA INCRESCIONI 20 23 AND 2 DAYS IN THE LIFE OF CONTEMPO DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE K.D. LANG INGENUE SHI CAT'S IN THE CRADLE LIGHT WID JOE MERCURNING ICHAEL JACKSON DANGEROUS DIS URAN DURAN DURAN DURAN INI EXPRESS DINA CARROLL ALM 29 PALMS ROBERT PLANT IS PARAM SHOW ME LOVE ROBIN S CHAMPON NO LIMIT 2 UNLIMITED QUALITY THAT'S WHAT LOVE CAN DO BOY KRAZY MEXT DEVOTION MUTE. K.D. LANG INGENUE SHE THE SHADOWS SHADOWS IN THE NIGHT STAND ABOVE ME ORCHESTRAL MANOEUVRES IN THE DARK MAGIN DAVID ESSEY COUCH SUCT SOURCES CFRMANY (Der Musikmank) 5/4/93 LOOKING THROUGH PATIENT EYES P.M. DAWN NEW SIMPLY RED STARS LASTWEST BONEY M THE GREATEST HITS SELSTIN BETTER THE DEVIL YOU KNOW SONTA AMETA LOVE IS VANESSA WILLIAMS LONDON ON CAROLINA SHAGGY GREENERVES THE JUNGLE BOOK GROOVE JUNGLE BOOK FAST 17 WAI THAMSTOW 100 THAT'S THE WAY LOVE GOES JANET JACKSON DAVID BOWIE BLACK TIE WHITE NOISE ARISTS.

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THES	WEEK	SINGLES
1	1	INFORMER SNOW EXSTWEST
2	2	WHAT IS LOVE HADDAWAY COCONUT
3 4 5 6 7	3	ALL THAT SHE WANTS ACE OF BASE METRONOME
4	5	SING HALLELUJAHI DR. ALBAN 1000
5	4	NO LIMIT 2 UNLIMITED 211
6	7	OH CAROLINA SHAGGY WIGH
7	6	SWEET HARMONY THE BELOVED EASTWEST
8	NEW	WHEEL OF FORTUNE ACE OF BASE METRONOME
9	9	P.OWER OF A.MERICAN N.ATIVES DANCE 2 TRANCE BLOW UPWINERCORD
10	12	BED OF ROSES BON JOVI JAMBODFOLYGRAM
11	13	LOVE SEES NO COLOUR US6 POUROR
12	В	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
13	11	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP: HTE POORD
14	10	OPEN SESAME LEILA K COMA
15	NEW	CAT'S IN THE CRADLE UGLY KID JOE MIRCURY
16	18	TE QUIERRO INTRANCÉ FEATURING DISIGN

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NEW

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Has Of The World is compiled at Billboard London by Julie Boodhoo Contact 71-323-6686, fax 71-323-2314/2316

I'M GOING ALL THE WAY SOUNDS OF 26 COME UNDONE OURAN DURAN PARIOTHON ONLY ANTHRAX CLOSTAL
THE GREATEST FLAME RUNRIS OHISSUS SHOUTING FOR THE GUNNERS ARSENAL FA CUP

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WIND IT UP (REWOUND) THE PRODICY XI.

THE RETURN OF BAN WATERSON'S AND

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MCW

GLDRIA VAN MORRISON & JOHN LEE HOOKER PARISIENNE WALKWAYS '93 GARY MOORE VINGIN 13 25

SUFDE SUFDE HUD SLORIA ESTEFAN GREATEST HITC ---

GLORIA ESTEPAN GREATEST HITS UP:
DOG D'AMOUR ...MORE UNCHARTERED
HEIGHTS CHIM.
THE FALL INFOTAINMENT SCAN PERMANENT
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HINGER CITY TESTAMENT '93 (THE
UGLY NO DIE AMERICA'S LEAST WANTED PORMO EOR EVROS DOGNO EOR PYROS MARION BRIDE MUNICIPAL PRODUCTIO I FOLITO III

CRAWFORD DIED

R.E.M. OUT OF TIME WARREN BYOS.

OZRIC TENTACLES JURASSIC SHIFT DOWNSON

#### BROADCAST RIGHTS

(Continued from page 78)

delivery, recordings are delivered to people's homes in an [intangible] form. The challenge is to keep track of the use of these recordings that cross borders at the speed of light.

o derive adequate res for the use of their property, producers sive right to almust be granted an ex low or prohibit all new forms of distri-bution," he continues.

Four EC member states-the U.K., Spain, Portugal, and France-already have legislation granting phonogram producers an exclusive right to authorize or prohibit satellite broadcasting of their phonograms, and while the proposed directive allows these countries to maintain this enhanced level of protection, this will only apply to broadcasts that originate in those countries. It is feared broadcasters may transmit from countries inside or outside the EC where minimum protection for produc-

ers applies, Authors' societies have given cautious approval to the directive. SACEM president Jean-Loup Tournier is happy the authors' right has been kept at the center of discussions, but is wary of greater power going to producers and performers. "Our philosophy is that neighboring rights must not interefere with or jeonardize authors' rights," says Tournier. "Artists have other ways of receiving meration, from record companies and live performance. Yet authors depend entirely on remuneration for use of their works, and we are conce that [a producer's broadcast right] could result in lower income for authors.

The problems of digital delivery of information were the subject of a top-level meeting April 21 in Germany's federal capital, Bonn, where representatives of the German phonographic, music publishing, and broadcasting industries made presentations covering the technical. economic, and legal implications of digital dissemination to accomment of

Helmut Fest, president of EMI, GSA. who spoke at the meeting, tells Billboard, "The politicians and civil servants listened sympathetically to our case and I think there is a general understanding that we need new legislation to deal with the potential threat

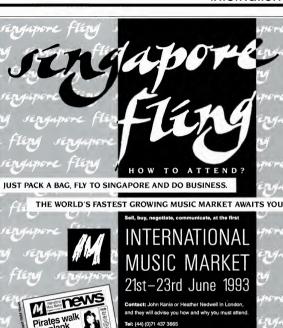
German IFPI director Peter Zombik says that "while government representatives were aware of the new technology, they had not appreciated the inher-ent threat it could represent to the whole economy of the music industry."

## MEGAFEST

(Continued from page 78)

Antenne Bayern will broadcast live from the Munich open-air site and rovide information about logistics for motorists (30,000 to 40,000 campers are expected for the three-day weekend) as well as service tips on what to bring to the show.

Avram says, "We don't want to ompare Rock Over Germany to Woodstock since that bit of history can never be repeated. However, Woodstock has always been one of my ideals and now I am glad to have the opportunity of creating our own festival. I am sure this will turn out to be just as much fun



## INTERNATIONAL MUSIC MARKET 21st-23rd June 1993

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The Event: The first International Music Market to take place in the Pacific Rim.

The Dates: Monday 21st June-23rd June 1993.

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## Record Sales Get Boost During Turkish Radio Ban

BY JOHN CAL

ISTANBUL—Turkey's music business has received an unexpected boost from a surprise crackdown on private radio.

Concerned that small broadcasters might be spreading religious or political propaganda, the government ordered all nonstate channels to cease broadcasting March 31

The shock move angred most of Turkey's press and public. The authorities said they were temporarily banning commercial radio because it was "unconstitutional." But they added that Turkey's constitution should be amended within the most hould be amended within the most to get private commercial radio back on the air. Radio sources here doubt the Issue will be resolved before the end of summer.

The ban abruptly silenced about 900 stations, of which more than 200 operate in Istanbul. Many stations are amateur outfits, with distinct political or religious orientations. Authorities have recently been concerned by a rise in Islamic fundamentalism in large cities.

The amended provisions of Turkey's constitution are expected to screen out those that foster political or religious extremism, but not entertainment channels.

George Darley-Doran, GM of Lodon-based Number One FM, which under normal conditions beams music and talk via satellite to more than 4 million listeners in Turkey, says, "The Turkish government has made it clear it has no problem with the [entertainment-oriented] satellite stations."

The move has shocked the media

community in Turkey, a constitutional democracy that hopes to in

tional democracy that hopes to join the European Community soon. Yet for the record business, it has provided the unexpected and welcome result of soaring cassette and CD sales. "They've gone up unbeliev-

come result of soaring cassette and CD sales. "They've gone up unbelievably" says Cagan Yure. assistant manager of Istanbul-based producers and promoters Ahmet San Co. "People had all they needed from the private stations," she says. "When they vanished, people looked for more music in the stores again."

Since Turkey has no music industry monitoring body, no figures are available on the sale upsurge. Yet it is expected to continue throughout the summer as the Turkish government takes its time debating commer-

Many broadcasters have declined to comment on the government's commercial radio ban, apparently fearing they may not get licenses when broadcasting resumes under new laws. But media analysts have said almost the entire spectrum of the Turkish press has criticized the gov-

ernment's decision.
"It's absolutely ridiculous," fumes
Emre Oral, Istanbul-based program
director of Number One FM, which
broadcasts from the U.K. The general public has also shown its sympathy, tying black ribbons on to car aerials in protest.

Private commercial television stations that beam their programs from bases in Britain, France, and Germany are unaffected by the blackout. Yet Turkish TV has avoided getting involved in extreme political or religious causes.

## Music West Keeps Eastern Mkt. In Mind Pacific Rim Countries Represented At Vancouver Meet

BY LARRY LeBLANC

VANCOUVER—With more than 700 delegates, some 200 bands playing in local venues, and numerous high-profile music industry speakers and panelists, Music West 1993, held May 7-9 here, rated high marks.

In fix third year, the conference/trade showfestival duchied last year's attendance figures and drew such international guesta as producers Steve Liftywith, Jerry Harrison, Shel Tahny, and Steve Brown, managers Peter Jenner and Dennia Multimest; publishers David Loiterton and Leeds Levy, MTV Asia's Darren Childis, and per formers Joe Walsh, Bernie Leudon, Moon Martin, Darny Cattlon, and Robbie Robertson.

Among the most talked about unsigned bands furwing attention from the
numerous U.S. and Canadian A&R
secuta were local acts Mushcoron Trail,
Mr. And Mrs. Smith, Econoline Crush,
Most, and bhasing repformer Dal. Also,
the Small from Edmonton, Alborta, and
Liquid BoneDunnee from Winnipeg,
Manitoka, Local metalmester Tankhog
Manitoka, Local metalmester Tankhog
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What became most apparent this year is that Music West intent on being distinct from other established music including place for EastWest interests. With this size of the place for EastWest interests. With the sizable and rapidly growing Asiam population, Vancouver already is a jumping-indical place for EastWest interests with the music industry executives from courters and, by inviting a small handful of music industry executives from Asia, Music West organizers were keen on developing potential musical titles when the veloping potential musical titles.

"This year we sent out the message of [being] international and Pacific Rin.", says Music West producer Laurie Mercer. "It's a primary function of our business plan that we develop as the Pacific Rim key for the North American music

todastry."

Still, despite the Asian focus, there was plenty of old-fashioned Caradian bootstriam as well throughout the four-day event. The [Canadian] music people to the fact of the contract of Warner Music Carada, in the ton difference of opening keynote speech. We do a terrific job here. We turn product around and get it delivered in 68 hours to any part of the country, or the contract of th

worder how we stay in business." The artist eclebrity of the weekend undoubtedly was Geffen Records Rob-1850 crows Later, his SOCAN that is SOCAN that and a room float times larger than originally planned. "To all those people that told me when I was 13 years old that the odds were one in 10 million of my dream coming true, and that coming from Concuring true, and that coming from Concuring true, and but coming from Conline of the control of the first time. It is the respond to for the first time. It is the proposed to for the first time. On, really." Before too find delegates.

Robertson also said he was collaborating with Eric Clapton on a new recording, as well as working on a televised and book history of rock in voll with Rolling Stone publisher Jam Wenner. Furthermore, he's composing the music for a sch-hour IV series, "The Native Americans," to be produced by Turner Broadcasting.

During one of the liveliest speeches of Music West '93, Peter Jenner of Sincere

Management, which handles Billy Bragg, Robyn Hitchcock, and Disposable Heroes Of Hiphoprisy, charged that multinational record companies' "obsessive" concern" with quarterly profits and push for a global market work against

the long-term career goals of many artists. These corporations are hostile to anything creative, anything new, and are incredibly unresponsive and fairly lethargic, "he said.

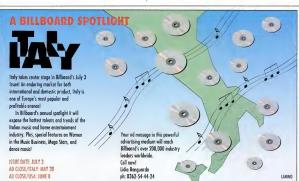
"My advice to any manager, to any small pseudo company, is do not also

small record company, is do not give multirationals lowership of your masters. If you've sold loads of records, ownership should come book to you. It's publing that record companies should own anyone's art or creative activity." Jenner also multitation small management and production companies that operate more efficiently than multitation-

ale have a firmer group of the market. In his loxynoise speech, David Lotier-ton, managing director of MMA Music Publishing, stressed that while the M800 million Asian music market may indeed be the growth inserts of the '00s, that growth likedy will be abover than antisipated and likely will be marked by a patient and likely will be marked by fact that Westerrorer must recognize that the Pacific Rim countries not only that the Pacific Rim countries not only a state of the M800 miles of the M

## MAPLE BRIEFS

EMI MUSIC CANADA has released a 15-track Canadian artist compilation album in support of Earth Day Canada's community tree planting and naturalization projects. Contributing artists include Bryan Adams, Blue Rodeo, the Box, Tom Cochrane, Bruce Cockburn, Dream Warriors, Corey Hart, Haywire, Joni Mitchell Alannah Myles, Robbie Robertson, and the Tragically Hin



#### AUSSIE GOVT. VISIT (Continued from page 78)

(Continued from page 78)
region. Negotiations also are well un-

der way to establish a similar agreement with Taiwan.

"The Thailand result is very significant," says ARIA executive director

Emmanuel Candi, who is accompanying Cook to Jakarta meetings of Naustralia Indonesia Working Group on Trade. There, intellectual property issues are again on the agenda. "It obtains equal priority for Australian copyright material to that which will apply to EC and U.S. materials," says Cardi.

"It also provides a mechanism to bring problems to the attention of the Thai authorities on a case-by-case basis, which is an extremely valuable result that may become a model for funther arrangements between Australia and other Asian neighbours. Establishing a viable market in the Asialishing a viable market in the Asiamenbers and we must equal or funour international competitors in selling artists! recordings there:

# **Update**

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminors, and other events. Send information to Colendar, Billboard, 1515 Broadman. New York, N.Y. 10036.

May 15-16. Society of Professional Audio Recording Services (SPARS) 1993 Business/ Technical Conference. Hotel Markings Name York 212,873,3795

May 16.23 T.I. Martell Foundation 1993 Rock 'N Charity Celebration, various locations, Inc Angeles 212-223-7719 May 18-20 Billboard Latin Music Confe

eace, Downtown Hyatt, Miami. Melissa Subatch. 212-536-5018 May 18-19. BMI Pop Awards Digger and

BMI Notion Picture and Television Awards, honoring songwriters, composers, and publishers, Regent Beverly Wilshire Hotel, Los Anzeles. Stacy Nick 310-289-6328

May 18, Extertaisment and Sports Confer-eace, presented by The Foundation For Accounting Education, covering accounting and tax devolonments affecting the entertainment industry location to be announced. New York 212-973-

May 19 "Women &t The Ton....The Music Makers," seminar presented by Los Angeles Women In Music Ma Maison Sofitel West Hollywood. Susan Rogers, 213-243-6440. May 20, Billboard/Velvision Latin Music Awards, James L. Knight Center, Miami. Melissa Subatch, 212-536-5018 May 20-22, St. Lucia International Jazz

Festival, various locations, St. Lucia, Caribbean 212 967 2060 May 21-22, Country Music Faa lam, Dallas

Arts District, Dallas, 214-373-1601 May 22, EQ Music Recording & Sound Expo, Ramada Hotel, New York, 212-213-3444 May 22. "Copyright and Publishing Demystified"/"Legal Aspects of the Music Industry in Plain English," two half-day seminars Brosevelt Hotel New York 212-688-3504 May 23, Spriag Music Conference, Vista In-mational Hotel, Waitham, Mass. 617-932-

May 24. ASCAP Pop Awards Dinner, Beverly Hilton Hotel, Los Angeles. 213-883-1000 May 25. "Copyrights, Trademarks and Patents-How To Protect Your Work," semin presented by entertainment lawyer Wallace Collins. The Learning Annex, New York. 212-570-

May 26-30. Black Radio Exclusive (BRE) Convention, Grand Hyatt, Washington, D.C. 213-469-7262. May 27-June 1, International Assn. of Afri-

caa Americae Music (MAAM) 1983 Celebration. Washington Renaussance Hotel. Washington. D.C. 215-664-1677. May 28-30. Northwest Area Music Assa., location to be announced. Seattle. 206-282-2696.

June 2, Songwriters Hall of Feme 24th An-nual Diager and Induction Coremonies, Sherston New York Matei and Towner New York 212. 206-0621

June 3-6, Summer Consumer Electronics Show McCormick Place, Chicago, 202-457-

June 5, "Producing for a Living: Recording Techniques, Tips & Strategies"/"Marketing Your Music " has half-day seminars Brosswell letel New York 212-688-3504

lune 5-7 European Dazen Music Coave tion, Marcanti Plaza, Amsterdam, D11-31-35-

June 8-10. ShowTech '93, stage engineering and entertainment technology forum, Berlin Exhi-bition Grounds, Berlin, 011-49-30-30380. June 9. ASCAP R&B Music Celebration Industria New York Audra Washington 212 621-6242

June 10, Tenth Songwriter Showcase, presented by the Songwriters' Hall of Fome and the National Academy of Populer Music, Lone Star Rnadhouse New York Rob Leona 212,319. hure 10 National Kidney Foundation of New

York/New Jersey Aanual Awards Baaquet, hon-oring FMI Records Group North America mecutive VP/GM Terri Santisi as "Woman of the Year, New York Hilton, New York. 212-629-9770. June 10-12, Music ladustry Dedicated Assn of ladepeadent Retailers Secoad Annual Sur-vival Conference for the ladependent Urban Retailer, Hyatt Regency, Chicago. 312-493-

June 12, "How To Start and Rua Your Own Record Label," seminar Roosevelt Hotel New York, 212-688-3504 huns 13-16 Renadenst Prometion and Mar-

9919

ketiag Executives Seminar, Walt Disney World Dolphin and Swan, Orlando, Fla. Gree Balko. 213-465-3777 June 15-17 REPLITECH International con-

ference for audio/video duplicators, presented by Knowledge Industry Publications Inc. Santa Clara Convention Center, Santa Clara, Calif. Benita Roumanis, 914-328-9157 June 17-19, Rap It Up '93, The Howard Inn.

Washington, D.C. Glen Ford, 212-595-0683. June 17-20, National Assn. of Radio Talk Show Hosts Convention, Chicago Sheraton Hotel & Towers Chicago Carol Nashe 617-956-3320. June 21-23, laternaticaal Music Market, Westin Stanford Plaza Hotel, Singapore, John Kanina 011-44-71-437-3665 June 24-26, Bobby Poe Convention, Shera-ton Premiere Hotel, Tyson's Corner, Va. 301-951-

1215.

July 7-9. Pro Audio & Light Asia '93, fifth

## **NEW COMPANIES**

Spy Records, headed by Art Kass and Paul Tarnopol. An independent label. Debut single is "If U See Kay" by vocal R&B/hip-hop group Missing Peace, with eponymous album to follow. Upcoming is the single "Storynce" by dance artist Rainy Davis. 1841 Broadway, Suite 713, New York, N.Y. 10023; 212-246-7930.

D.M.S. Distribution Inc., founded by Danny Barnes. Labels distributed include DJ International, Studio One, Fast Lane, Street Sounds, West End. Unidisc, and Trax. The company also offers music videos, caps, T-shirts and jackets. 443 Teaneck Road, Ridgefield Park, N.J. 07660; 201-229-

CBM Records, founded by Wagner Bucci, former president of Novus Records. An independent label actively scouting new talent and accepting unsolicited material (send to the attention of Daniel Howard), 150 E. 27th St., Suite 2H, New York, N.Y. 10016; 718-544-0259.

annual international trade exhibition for professional recording, sound reinforcement, dualication, lighting, lasers, and special effects for the entertainment industry for the Asian region. Ne World Trade Center, Singapore, 011-852-865-2633

July 11-14, Video Software Dealers Assa. 1993 Home Entertainment Conventing, Las Vegas Convention Center, Las Vegas, Nev. 609-231,7800

July 12-16, Image World Oaltas, Featuring Video Expo and The CANMP Show, Informat. Daltas, Benda Roumanis, 914-328-9157 July 15-18. Upper Midwest Communicatiese Conclave Radisson South Hotel Minnesnolis Tem Key 612-927-4687

July 20-24 New Music Seminar '93 Sheraton New York, 212-473-4343. AUGUST

Aug. 12-15. Jack The Rapper 17th Annual Family Affair Convention, Atlanta Marquis Hotel Atlanta Maria Catalan 212-450-8012



World Order," which he is releasing under the name "TR-I." The album is due out in July on Rhino's Forward label. Shown, from left, are Forward/Rhino VP of marketing Chris Tobey; Rundgren; Rundgren's manager, Eric Gardner; and Forward/Rhino president Richard Foos.

## I IFFI INFS

BIRTHS Boy. Alec Bryant, to Van and Patty Fletcher, March 25 in Dallas. He is sales manager for the Southwest branch of PolyGram Group Distribution.

Boy, Jared Nash, to Jaimie and Jo-Beth Roberts, March 26 in New York. He is a partner in the entertainment firm of Mayer, Katz, Baker, Leibowitz & Roberts, and son of music industry veteran Roy Rifkind

Girl, Gracy Hudson Weaver, to John Weaver and Helen Hudson. April 3 in Nashville. He is president of One Note Beyond Music. She is a singer and songwriter.

Girl, Jordan Alexandra, to Gary and Torri Chappell, April 24 in San Anselmo, Calif. He is VP of sales

and marketing for Real Music in Sausalito, Calif.

Girl. Inez Josefin, to Michael Bolyos and Marie Fredriksson, April 29 in Stockholm. She is one of the two members of the pop duo Rox-

Boy. Thomas Wilson, to Scott and Kolleen Mathews, April 30 in San Francisco. He is a record producer and songwriter who has worked with the Beach Boys, Barbra Streisand, Keith Richards, Huev Lewis, and Ronnie Raitt

Boy, Aeron Nicholas, to Mike and Nickie Slarve, May 3 in Evergreen, Colo. He is president of Four Seasons/NiteTrain Coach Leasing, which provides deluxe coaches to the entertaiment indus-

Roy Steven Hilton Nutt. to Dave Hilton (Nutt) and Karen Williams, May 6 in Des Plaines, Ill. He is midday air personality at WTMX Chicago. She is air personality at WNUA Chicago.

#### MARRIAGES Tim R. Tintle to Linda Chupp,

May 8 in Atlanta. He handles rac promotion for Ichiban Records. Paul Santos to Audrey Krauss,

May 16 in Palos Verdes, Calif. He is VP of marketing at Mesa/Bluemoon Recordings in Los Angeles. end information to Lifelines, c/o

Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within aix weeks of the event.

## GOOD WORKS

CHARITY WEEK: The seventh annual Rock 'N Charity Celebra-tion, a week of six separate celebrity events starting Sunday (16), will aid the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. Added to the West Coast events is a Rock 'Em & Rack 'Em Celebrity Billiards Tournament, to take place Tuesday (18) at the Hollywood Athletic Club. The event culminates May 23 with the T.J. Martell Celebrity Softball Games at Blair Field in Long Beach. For more info, contact Suzan Crane at 213-874-5943 or Nadine One at 310-274,7800

CONCERT HELPS FUND: CORE Records and Coors Beer copresented a benefit concert in April 29 in Austin, Texas, at which \$1,500 was raised for the Cory Zlegler Fund a Univ of Tayes andown for husiness school scholarships

Headliner was MC Overlord, who donated all proceeds from sales of his self-titled debut CD to charity: other monies came from ticket and T-shirt sales. Ziegler was an Austin musician who recently died from leukemia. For further info on the fund, call Adi Wilk at 512-837-6550. A TRIBUTE TO Richard Tee, the

pianist/composer/producer, been set for June 6 at the Club Tatou in Beverly Hills. Proceeds will go to Humantics Foundation, dedicated to the treatment and education of children and adults on environmental and health care issues. Tee currently is battling cancer. Tentative lineup of performers includes Stevle Wonder, Herble Hancock, Chevy Chase, the Cheap Dates featuring Harry Dean Stan-

ton, Dobbie Brothers' Jeff Baxter,

Slim Jim Phantom of the Stray

Cats, Tony Sales of Tin Machine,

Jaime James, and the Waters featuring Oran, Maxine and Julie Waters. For reservations or more info. call sponsor BFTR Entertainment at 213-739-3901.

#### FOR THE RECORD The hand Inner Circle is on Rig

Beat/Atlantic Group. The band's label was listed incorrectly in the Reggae Sunsplash Tour article in the May 15 issue.

In the May 15 issue, the chart accompanying the story "Record Companies Expand in Asian Region" should have listed Warner as having a licensee in Indonesia and Sony as having a licensee in the Philippines.

BILLBOARD MAY 22, 1993

## **Newsmakers**



Angle Hart of Frentel displays the group's two ARIA awards for best debut album for "Marvin, The Album," and best debut single for "Ordinary Angels."



Michael Allen, left, and Justin Brady of the band Things Of Stone & Wood accept their ARIA award for best new talent for the single "Share This Wine" from their debut album, "The Yearning."



Rick Price performs an acoustic version of "Tenterfield Saddler" in tribute to the song's composer, the late Peter Allen.

## **A Celebration Down Under**

SYDNEY—Australia's independent labels dominated the seventh annual Australian Record Industry Awards April 1a at the Sydney Entertainment Centre. A celebration of Oz rock, the ARIAs also featured a tribute to Australian hit songwriter and performer Peter Allen, who died last June and was inducted into the ARIA Hall of Fame.



Johnny Diesel, left, and Michael Gudinski, managing director of Mushroom Records, center, congratulate Jimmy Barnes on the Hall of Fame induction for his band, Cold Chisel.



INXS rocked through "Heaven Sent" from its album "Welcome To Wherever You Are." Pictured, from left, are Michael Hutchence, Tim Farriss, and Garry Beers.



The U.S. soul-pop duo Charles & Eddie flank Mark Seymour from Hunters & Collectors.



Andrew Pendlebury picks up his ARIA for best adult contemporary record for "Don't Hold Back That Feeling."



Nick Seymour, left, and Neil Finn of Crowded House, name best Australian group, performed "Weather With You."



With reason to smile, Wendy Matthews displays one of her three ARIA awards after winning in the categories of best female artist, best single, and highest-selling single, the latter two for "The Day You Went Away."

# FRANCE



## France '93: Optimism Prevails Despite A Declining Growth

ere are three priorities for the French music business this year 1) to place much greater emphasis on developing new talent in a market that has seen an overaltundance of back catalog exploitation, 2) to seek an accommodation with FM radio in achieving greater exposure for French repertoire, and 3) to work still more vigorously to open up international markets to domestic productions. Although most record company

chiefs are predicting virtually no growth in the market this year, the prevailing attitude is one of optimism. "When you look at the damage the recassion has inflicted on some sectors of the econ-" says BMG president Bernard Carbonez, "the music industry has no reason to be pessimistic. It would be unrealistic to expect to maintain the growth factors of the 1980s."

After recording a 9.9 percent growth in 1990, 4,6 percent in 1991 and 3,5 percent last year, the French market will, even to the most sanguine predictions, increase by no more than one or two percentage points this year. Underlying the pattern of continuousif decelerating-growth, however, is the rether more disturbing fact that, in terms of unit sales, the market has been in steady decline since 1989. And there's absolutely no expectation that this attrition will be arrested by the advent of the new minidisc and DCC

Another disturbing development for French companies has been the decreasing market share of French repertoire. Last year, domestic recordings accounted for 40 percent of the market, with international at 50 percent and classical sales providing the remaining 10 percent.

This diminution in French repertoire sales (which for the past few years have kept pace with international sales) comes at a time when there is an upsurge of innovative domestic productions. This fact lends support to the claim of the French record companies that the decline of the domestic repertoire market is not a function of a slump in French creativity but of the massive indifference of French FM radio and major television channels to

emerging French talent. Says Carbonez, "The FM radio situation in France is catastrophic. The three most influential stations, NRJ, Sky Rock and Fun, play very little French repertoire, despite their agree ment to program a minimum 20 percent of national productions. EMI managing director Gilbert

Ohayon agrees that FM radio is not playing its part. "Despite the fact that record companies are involved in two different repertoire streams when it comes to popular music, we need to develop real partnerships with the radio stations. This means that the FM stations have to help in exposing and



developing new talents, both national and international," he says, "Unless this happens. I believe that the market share of local repertoire will continue to decrease and we shall simply have to consider the radio stations as competitors, making our product available to the public for free.

Philippe Laco, managing director of Warner Music, France, whose domestic repertoire sales increased by 80 percent last year, feels that the role of FM radio in the decline of local record-ings may be exaggerated. "I think French recordings can get adequate airplay if they are good," he says, "It's just that there have been very few realmajor discoveries in 1992.

There is also a general appreciation in the French industry that France, like the European Latin countries, still enjoys a far greater local repertoire market share than is the case in Germany, Austria, Switzerland, Holland and Scandinavia

A feature of the French popular music scene is its ever-growing diversity. The overwhelming predominance of the classic French chanson is very much a thing of the past, and emerging French and French-based artists are today making an impact with rap, reggae, rock, R&B, blues, dance and all shades and variations of world music, in addition to traditional French poetic, romantic and satirical song

"This is a plus artistically," says PolyGram CEO Paul-Rene Albertini, "but. it has made the market more segmented, more fragmented. There are more and more different kinds of music and the sales per recording are getting less and less. The relative cost of marketing and promotion is thus increased. Crossovers from one part of the music spectrum to another are becoming rare, and the viability of each new production is more problematical. We have to learn to live with this to cover all facets of the market and to control our costs as tightly as possible.

Albertini sees any fresh sales impetus that might be injected into the market by DCC and minidisc as being a long way off, "The real launch of DCC will come when the portable player hits the market," he says, "Until then, the consumer will hold off making a decision to invest in the system.

Polydor managing director Nagi Baz sees no real impact being made by DCC and minidisc until 1994-95. He also agrees with Albertini that never before has there been such a variety of repertoire on the French market. "One of the characteristics of the French music scene," says Baz, "has long been that it takes an unusually

long time to break an artist. And now this problem is compounded by the fact that when an artist does break through, the life expectancy of the album is considerably shorter than it used to be EMI's Ohayon agrees that it is too

early to speculate on the future of the new formats. "EMI has been releasing a lot of product on both configura-



tions," he says, "but it is impossible at the moment to anticipate any trend. Of more immediate concern to Ohayon is the preservation of the short-form sound carrier, "We shall be focusing on two formats." he says. "the CD single and the cassette single both of which are vital in breaking new

Another major problem facing record companies, says Ohavon, is the colossal decline of France's Indepen dent small-dealer network and the 50 percent market share annexed by heavily discounting supermarkets and hypermarkets, "This is a problem which is all too often forgotten by the key players in this business," says Ohavon, "But we at EMI believe that the future of artist development is very much linked to the role of the special. ist retailer, particularly in a market with such diversified repertoire. We are making every effort to work in partner-

ship with the dedicated dealers, who are the real nonfessionals of the husiness Baz echoes Ohayon's concern about the structural imbalance of the retail landscape. "It is to be hoped," he says, "that the proliferation of repertoire genres will lead to an increase in the population of specialist dealersthe retailers who not only sell product but also have specialist knowledge and give their customers a high level of service, unlike the supermarkets

and hypermarkets Vogue chief Fabrice Nataf supports the general view that future emphasis must be on finding and developing talent and says, "There's a real creative wave at the present time-people with good ideas and interesting concepts. The compilation boom is happi ly on the wane, and companies are ing once again in building what will be the back catalog of the future.

The only problem is that signing an artist to a record deal is becoming more and more complicated and expensive. And artists are becoming increasingly demanding. Yet only six months ago some of the best records were produced in a quick, free-and easy, fun way. I think we need to restore a sense of fun to the business. The growing demands of artists and their managers or agents mean that. increasingly, record companies are going to think very carefully before making an investment.

Summing up the state of the French music market, EMI's Ohavon says, "We have to recognize that we are in a better situation than many other European markets. But, on the other hand, we are still burdened with a high Value Added Tax rate compared to other cultural goods and services-cinema and hooks are at 5.5 percent while records are taxed at 17.6 percent.

\*Furthermore, France still does not radio stations focus far too much on the Top 40. We really need a less rigid programming structure and a drastic change in the attitude of the media towards French artists, otherwise our domestic market share will continue to be emided."

## Compilations: The Goose Is Still Laying, But The Golden Eggs Are Fewer And Farther Between

BY PHILIPPE CROCO

n 1985 Paul Lederman, the founding father of compilation records in France, launched the series "Le Disque Des Records," featuring big best-selling songs of the past, and demonstrated to a somewhat awed record industry that big hits need never die. Helped by Lederman's informed choice of repertoire and his commitnent to the concept, each one of the vinyl LPs in the series sold more than a

Later, when the CD arrived, the Lederman success was widely recalled and the record industry plunged wholeheartedly into the compilation market. But few companies were destined to do it with the same passion and discrimina-

The result was that compilationsgood, bad and indifferent-poured forth helter-skelter from the industry. They brought record companies healthy receipts and filled the shelves of record collectors. But eventually the threshold of queriall was nassed and the compile. tion market started to nosedive. The goose kept on laying, but the eggs were **"ONE PROBLEM IS THAT SOME MAJOR** ANGLO-AMERICAN ARTISTS ARE RELUC-TANT TO APPEAR ON COMPILATIONS. WHICH, IN VIEW OF THE QUALITY OF SOME PAST RELEASES, IS UNDERSTAND-ABLE"-CHRISTIAN DE TARLE, SONY

no longer golden

too the 150,000 mark.

Then, in May 1988, the passing of the law that ended prohibition of advertising on television signaled a compilation renaissance that really came into full bloom in 1989. At that time, compile tions were contributing as much as 45 percent of the total sales of some companies. The first "Boulevard Des Hits" compilation, jointly produced by a group of companies including Sony Warner, sold more than 700,000. Today, such compilations are unlikely to

Savs Christian de Tarle, back catalog

chief at Sony France, "At the time of the

big CD compilation boom, everybody

much money relatively easily. It was a new idea for consumers and they responded enthusiastically. But later, faced with an over-production of titles they became more discriminating about repertoire and more aware of price. In addition, the costs of television advertis ing campaigns escalated. "In today's compilation business we

was excited at being able to make so

have to create product which meets a clear demand. The golden age of the 'compi' is over-but the plus side of this situation is that compilations are now produced with more care for quality more selectivity. To make a promotional clip for a compilation today costs between 350,000 and 800,000 francs

[\$63,000 to \$145,000]

For the first 10 months of 1992, French record industry expenditure on advertising went up by 30 percent, and 64 percent of the total [some \$82 million) was spent on television advertising. Of the total TV expenditure, 57 percent was for compilation repertoire. A television campaign can cost between 1 mil Continued on page F-4

# You'd Have to Visit The Louvre to Find a More Talented Collection of French Artists







Marie Carmen



David Koven









Alpha Blondy



Richard Séguin





## Around The French Companies

#### DREYFUS SIGNS PETRUCCIANI, MARCUS MILLER FOR HIS JAZZ LINE

former Miles Davis and Flvin Jones tenor saxophonist Steve Grossman is the subject of a major promotion by Disques Dreyfus, whose president Francis Drevfus, believes that Grossman's is a talent worthy of far wider

recognition. Drevfus has already released two Grossman albums, which have enjoyed a wealth of critical acclaim, and the saxophonist was in New York ntly to record two m albums for the label with his former boss, Elvin Jones.

The Grossman campaign is part of Drevfus' increasing commitment to Jazz and continues the label's pronounced orientation toward instrumental music with which it established its international reoutation—through the hugely successful recordings of Jean-Michel Jame.

The Drevfus Jazz Line is now 25 albums strong and includes recordings by Bill Evans, Bud Powell, Benny Golson, Richard Galliano, John Lewis, Art Peoper, Eddie Louiss, Chet Baker, Charlie Haden and Martial Solal. Dreyfus will add another eight to 10 jazz productions this year, including a Grossman recording with nigniet Certar Walton Artiste recently signed include manists Marri is Miller and Michel Petracciani, drammer Roy Haynes and the Charles Ming is Big Rand, a 14niece ensemble created by Mingus's wdow, Sue Mingus.

Jazz catalog sales are running at 150,000 a year. There will be a Dreyfus Jazz Line night, July B, at this year's Montreux Jazz Festival, with Michel Petrucciani, Grossman, Eddy Louiss and Richard

Jean-Michel remains the principal star in the Drevius firmament, with international back catalog sales in excess of 1 million units annually-excluding North America and Japan

Jarre's last release, "En Attendant Cousteau," has sold 550 000 in France

and a million in the rest of the world, and his compilation album, "Image." has global sales in excess of 1.5 million. Jame beans a 26-date European tour in June, traveling with 10 tons of equipment to concerts in France, Spain, Italy,

## REMARK-ABLE SUCCESS

Holland and Austria

When Marc Lumbroso founded his Remark label under the aegis of PolyGram in August 1991, he set a target income for the first year of 50 million francs (some \$9 million). In fact, sales topped 120 million francs-roughly

Remark isn't committed to any particular music genre. "My primary concern, says Lumbroso, "is to find artists capable of maching the hearts of the people. This can happen with performers in many different areas of music."

Remark's principal artist is Vanessa Paradis, whose last album, produced and written by Lenny Kravitz, has sold 350,000 in France, 430,000 in the rest of Europe and 55,000 in the U.S. The album made No. 1 in France, No. 5 in

Belgium and No. 45 in the U.K. The single \*Be My Baby" made No. 13 in the international chart of Music Business International. Lumbroso is confident that the album still has conrable sales potential. The promotion campaign

has really only just begun, he says, "and dates at the Pans Olympia, followed by a 45-date French tour and mational tour which will take in the U.K., U.S., Japan and Holland will

certainly boost sales substantially The big revelation of 1992 for Remark has been the group Pow Wow, with more than 1 million sales of the album

"Regagnar Les Plaines," and 300,000 sales of the single "Le Chat" which made No. 1 and had seven months in the Top 10. The second single, "Le Lion Est Mort," has so far sold more than 150 000 units. The group is readying a major tour of France and the album is set for release in Canada, Japan, Germany

and Holland Other Remark artists include Tony Joe White, whose last album sold 250,000 units, Israeli singer Rita and two nev singer-songwriters, Didier Sustrac and

Christopher Thompson Remark's video division is currently scoring with two releases, one featuring early concerts by French rock legend Johnny Hallyday and the other with Muriel Robin and Guy

One of Lumbroso's pnorties is to open up international markets to Remark's

product, and the company's export department, headed by Sophie Bramly, is currently extremely active. He cites the international success of Vanessa Paradis as evidence of the effective work of the department and of the various international Polydor offices

that have seen the poter tial of this English-lan-VOGUE MAY SIGN A guage product and have given it top promotional WORLDWIDE DEAL priority. FOR A NEW ALBUM

CHRYSALIS SIGNS BLONDE AMER

"Ever since the label's inception, creativity has been the watch-

word at Chrysalis," says EMI France president Gilbert Ohayon, "and it's a policy we intend to continue to oursue." Operating as an autonomous entity within the French EMI group, Chrysalis

has taken its first step in building a French roster by signing Blonde Amer. In addition, the promotion department run by Michel Cantrot and his assistant, Jerome Faver, both formerly with Island, is working on new releases by Buffy Sainte Marie, Sinead O'Connor and the Ramones One of EMI's principal aims currently

is to build its market share in all areas of music," says Ohayon, "and increasing our domestic roster is certainly one of our priorities. We feel we have a better chance by working with small dedicated teams, and we see the Chrysalis role as not only to promote our established international artists but also to act as a kind of laboratory for new talent-that'll be an important element in the development of FMI this year.

#### LOCAL PRODUCT BOOSTS WARNER SALES

The goal of Philippe Laco when he took over as managing director of Warner Music France in 1991 was to concentrate on increasing income generated by domestic product. And the results for 1992 show that goal very much realized. Sales of the most recent albums by France Gall/Michel Berger (550,000 units), Veronique Sanson (450,000) and

Michel Jonasz (300,000) are around double the sales figures of their preceding releases. Local sales have also been boosted by the success of artists newly signed to Warner last year, including Dany Brillant, who achieved gold status with his debut album (230,000 sales) and was voted

the "find of 1992" in the Victoires de la Musique awards. Other new signings include Thomas Fersen, whom Laco describes as occupying a musical niche ere between Higelin and Renaul and who has sold 30,000 copies of his album "Le Bal Des Oiseaux." Two more recruits are Frank Echegut and Daran &

The combined effect of the regeneration of established artists and the success of newcomers like Fersen, and a rather more venerable newcomer Charles Trenet (now 80 years old), whose first m for Warner has sold more than 250,000, has been to boost Warner's

Les Chaises

BY MALCOLM

MCLAREN.

domestic repertoire sales by 80 percent. Laco expects to see Warner's share of the French record market increase by some 2 to 3 percent this year.

On the international front, household namas like Prince continued to generate healthy sales figures. Prince's "Diamonds And Peads" album sold in excess of half

a million units, and the new album has topped 200,000. Madonna enjoys exceptional popularity in France, where her \*Erotica" album has sold 250,000 copies, aided by heavy media coverage Continued on page F-8

#### COMPILATIONS ued from page F-2

lion and 7 million francs [\$180,000 million to \$1.26 million), depending on the channel and on the duration of the spot

De Tarle says that the TV advertising campaign for the Rolling Stones' double album, which sold 200,000 units, cost the franc equivalent of \$540,000. The Clash album, which benefited from a similar campaign budget, sold 250,000

"Today the situation has changed dramatically," says De Tarle, "not only because the market is saturated but because the labels are scraping the bottorn of the back catalog barrel. The future is in the high-quality production, such as we did with 'Rock Line. Rhythm & Black' and in the

Santana compilations. Sony is currently releas ing two compilations a nonth, each one the result of carefully planned concepts and all benefiting from creative packaging and advertising ideas.

Says De Tarle, "Television in itself is no longer a guarantee of achieving respectable sales. There has to be a

qualitative approach. One problem is that some major Anglo-American artists are reluctant to appear on compilations, which, in view of the quality of some releases in the past, is understandable. Our aim is to overcome this resistance by creating a product of such

high quality that they'd be proud to be Marco Visser, managing director of

Arcade France, says, "The formula is always the same; find a good theme some standard tracks an effective TV advertising idea with which to support the release-and maybe a partnership deal with an FM radio station.

The market for compilations has changed dramatically. The early Arcade synthesizer compilations sold up to 500,000 units per title. Today, with TV advertising rates very much higher, we sell an average 100,000. Added to this is the fact that the majors are hanging on more jealously to their repertoire, preferring to exploit the compilation potential themselves rather than lease repertoire to the independents.

We therefore try to find established artists with good sales potential who are willing to make their repertoire available to us. This we've done with Guy Beart, whose double compilation album sold 80,000 units, and with the Compagnie whose album has sold 200.000

Formerly distributed by Sony, Arcade now has its own sales force. The company is also countening the decline in the compilation market by diversifying into other fields. It's strengthening its position in the classical market with the distribution of such labels as Vanguard, Fidelio, Vivace and Busi. "We actually have more distribution offers that we can comfortably or willingly handle, eave Viccor Although those is keen competition

between the majors and the independents when it comes to compilations, or in the matter of bidding for an artist coming to the end of a contract, Visser says that there is good communication among the product heads "if only to avoid releasing similar collections at the same time. Such an understanding is really necessary today, especially in the case of recycled hits-and, in fact, Sony, PolyGram and BMG are in the process of signing an association agreement in respect to compilation repertoire. The first compilation under the new partnership deal will benefit from a 3 million franc [\$540,000] publicity campaign using the television channels TF1, France 2 and France 3, and the

sales target is 300,000 units. Jean Mareska, Arcade's production director, says one problem with compilation albums stems from the loss of enthusiasm shown by retailers-particularly supermarkets and hypermarketsfor the format, "Remember," says Mareska, "that hypermarkets account for 50 percent of record sales. When we were selling 300,000 units of our synthesizer series, the hypermarkets were

more than happy to stock our product. Today they're not so keen because the life of a compilation is relatively short—say four to six weeks-unless a TV campaign is sustained over a

At outlets like FNAC and Virgin, the compilation tends to be regarded as down-market product, with the exception of the higher-quality releases like Sony's "Rock

Line." WFA's Pretenders compilation and "Planete," from WMD/FNAC Warner's Philippe Laco notes, "We have done relatively few compilations of WEA artists in past years, except as promotional vehicles for new albums. Even though the Pretenders compilation achieved good sales, its purpose was primarily to signal the arrival of the new album and promote sales of it. As a result of our policy, we've not plun-

dered our back catalog. Rather than

recycling old repertoire to gain volume,

we prefer to build our current artists

and repertoire. RMG has a similar outlook. Jean Lavignette, director of special marketing, says that the policy pursued by the company's president Bernard Carbonez over past years is now paying off. "By thinking primarily in terms of artist devel poment at a time when other companies had short-term profits as top prority. Carbonez was safeguarding the future, not decimating the back cata-log," says Lavignette. "Today we have a great roster of artists who will provide us

with a rich back catalog for many years to come We follow a restricted program when t comes to compilations: no more than three high-quality releases a month One reason why the compilation market has declined is that certain artists have been featured on these collections too early in their careers. According to French record industry

association SNEP, the decline in compilation sales has been continuous since 1990. In that year compilations won 40 awards: 27 gold, seven double gold and six platinum. In 1992, the number was down to 16 (12 gold and four double gold). The double gold albums (200,000

sales) in 1992 were "Boulevard Des Slows, Vol. 1 & 2" (Sony Music); "Les Tubes" (Sony); and "Boulevard Des Hits, Vol. 13" (Sony). Gold albums (100,000 sales) were "La Plus Grande Discotheque Du Monde, Vols. 4 & 5 (Scorpio/PolyGram); "Les Tubes, Vol. 13" (PolyGram); "Earthrise" (Poly-Gram); "Concertos En Emotion" (Ed. Atlas); "Do The Funk" (Sony Music); "A Nous Les Hits" (Carrere); "Boulevard Des Hits, Vols. 13 & 15" (Sony Music): "Les Annees New Wave" (PolyGram):

and "Rock Line, Vol.2" (Sorw),





## Remedy For A Down Music Market: Talent

#### BY PHILIPPE CROCQ

The positive side of the stagnation in the French record market over the past year is that it has triggered a surge of creativity, not only in terms of discovering and developing new talent but also in exploring new ways to generted sides.

There's now an industry-wide understanding that increasing market share is only part of the answer. The crucial consideration is that of reginerating existment and innovation in the marketplace. Though some believe that severe reductions in expenditure are the way out of the crisis, the majority of French record executives believe the situation really calls for more resourcefulness and regardly.

and nigerous.

One feature of recent years has been the sequence of successful come-backs: Robert Charlebois, Laurent Voulzy, Guy Beart, Demis Roussos, Gilbert Becaud and the redoubtable Charles Trenet. While there's been specific musical trend, there certainly has been an upsurge of new talent artists who can perform with assurance

and authority on stage and are more geared toward an international career than many of their predecessors.

With the television channels programming a relatively small amount of popular music, few openings for upand-coming acts, and FM radio aring little national repertione, public demand for music is increasingly satisfied by live performances in clubs and concert.

However, the indifference of the broadcast media has had a depressing a broadcast media has had a depressing a effect on sales of French recordings, which last year accounted for only 40 percent of the French market whereas in recent years domestic repentorier has held its own with international. Die effect has been to prompt record companies to step up their efforts to produce records with the potential to sell

Two of the most successful discoveries have been Warner's Dany Brillant and Remark/PolyGram's Pow Wow, both of whom went gold with debut albums. But the more prestigious hon-

ors—double platinum awards for 600,000 sales—were reserved for such established stars as Francs Cabrel (Sony), Roch Voisine (BMG), Stephan Eicher (Barclay/PolyGram), Michel Sardou (Trema) and Mylene Farmer (Polydor/PolyGram), whose last album went troice lostinum (900,000 sales).

went triple plathnum (900,000 sales).

Last year was characterated by the success of French repertore rooted in tradeout, noting a significant exception was French rapper MC Solair (Polydor, who had a gold album. Casting a somber shadow, meanwhile, over the French music socie in 1992 was the death in August of the highly talented Michel Berger, whose last Warner album with France Sall sold more than a half million until a half million a half million a half million until a half million un

There were three outstanding comebacks of the past year or so: Charies Trenet, Gilbert Becaud and Jacques Dutronc. Trenet's 80th birthday celebration

was the highlight of a starry gala at the Dpera-Bastille. His Wamer album "Mon Coeur S'Envole" is rated one of the best of his long career.

Becaud is newly signed to a record contract by BMG and, at 66, is still playing more than 200 dates a year in France. His new album also sees the return of his years, Pierre Delance, author of the hugs Becaud hit

"Nathalie."

Dutronc's complete Vogue recordings have been reissued in a five-CD boxed set, and the artist has played a

boxed set, and the artist has played a string of 15 sold-out concerts at Casino de Paris. Sony is releasing a double album of tracks recorded there. Most up-and-coming artists face a very long haul to the top. Artist development in France has always been a far longer-term operation than in other European countries, and the situation is aggravated by the extremely limited exposure given to young talent by the broadcasting media.

The following artists made a significant impact last year.

Jordy: The armval in the charts of this 4-year-old Scory artist has been one of the sensations of the year. His single hit gold (250,000 sales) within a matter of weeks and has now topped the 800,000 mark. The record made No. 1 in Belgium and No. 10 on the Eurochart, while the aboum, released in November last vear. has sold more than

370,000. Son of musician Philippe Renaud, Jordy is currently Sony's bestselling artist, with more than 2.5 million combined sales of the single and album in Europe. The single "Dur, Dur D'ETE Bebe" ("Hard Life, Baby Life") is set for workfwide release.

Fanny: Another young discovery, this 12-year-old EMI artist has achieved gold status with her first album, aided by lyrics from two of France's foremost writers, Didier Barbelivien and Francis Bemheim.

Pow Wow: This a cappella vocal group was turned down by many French record labels before they came to the attention of Marc Lumbroso. Their album has now

sold over a million copies. "I heard about them at a time when everybody was getting excited about French rap and had no interest in this kind of group," says lumbroso. "But there is no specific strategy when it comes to signing arists. You just go by your ears and by your hear."

Basba Masi: This Mango artist, produced by Philippe Constantin, is evidence of the fact that the music scenier, in inresponding to the fact that the music scenier, in France toolsy is extremely discussed, with a variety of ethnic Influences creating factorisating musical hybrids. Says Constantin, "The language in which the songs are sung is less important, variety in written really matters is if the artist brings something new to the painteen or popular music. This is certainly the case with Basba Masi, whose soft had the soft of the part of the

have a unique quality."
David Dester Di. An effective combination of a jazz and rap artist, this Francis Dreyku artist has scored with his "Jack The Jazzman." The videoclip of the song, produced by Olivier Jalien, has been shown on M6 and on MT Europe in the English-language version. The record, distributed by PolyGram in France, is also impacting in other territories and will be released in Jagan by Son in

Maria Gierc. This singer from Chicago is the first artist to be signed by Fabrice Natal since his appointment as head of Yogue. Brought up in the Chicago blues tradition—she was given her first. harmonics by Madoy Waters—Glein has a mornica by Madoy Waters—Glein has a between Nina Simone and Screamin' Jay Hawlins. Combining element of blues, reggee and funk, the Parist-based artist is a new and distinct voice on the French scene. Her debut album was produced by Claude

Sylvie Marechal: Produced by Dave Stewart for RCA, this billingual (French/English) artist looks set for a long and successful international career. Bruno Maman: Discovered by FNAC Music deputy managing director Yves Bigot, Maman is an artist whose lyrics have a distinct poetic quality and

poetic quality and Continued on page F-26



La Culture de L'INDEPENDANCE

L'indépendance de la CULTURE



"Agitateur depuis 1990"



## Willy DeVille

The album "BACKSTREETS OF DESIRE" featuring the European Hit Single "Hey! Joe".

Over 300,000 copies sold in Europe.

France (Fnac Music) album certified gold

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Les Tambours du Bronx

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Ali Hassan Kuban

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\* World outside USA/Canada

# patricia kaas

When her voice touches a song, the world falls in love.



"Je te dis vous"
The new album
European release



In 1988, she was heralded as the "Female Discovery Of the Year" (Victoires de la Musique). Two albums later, Patricia Kaas has sold over 4.5 million copies worldwide, won countless awards, performed more than 200 concerts in 13 countries, and developed a devoted legion of fans all around the globe.

Now comes "Je Te Di's Yous," her new album of sensational and sultry songs.

With the US release on Columbia scheduled in June '93 and an international tour in September, Patricia Kaas is once again ready to embrace the world ...

Produced by Robin Millar US Management: Dennis Oppenheimer for Talent Sorcier (Paris) Sony Music France

## Berger/Gall



Pouble Platinum Album + 600 000 units

## Véronique Sanson



Best Female Singer Victoires de la Musique 1993 Platinum Album + 400 000 units



COMPANIES
Continued from none F-4

plus an appearance on TFI's "Sept Sur Sept" television program, which achieved record viewing figures.

Warner's video department is increase ingly active, exploiting a total of 120 muse, comedy and children's titles. The comedy video by Lagaff has sold most han 370,000 units—highly satisstying, says Laco, at a time "when hypermarket racks are washed with video product and consumer purchases average no more than two a month."

#### VOGUE A LA MODE

Former Island France president Fabrice Natar, named by BMG France president Bernard Castoner to nut the Vogue label acquired last year, aims to restore the former glory the independent achieved in its 1960s heyday.

But this does not mean a headiong talent-signing spree. "So far," says Natar, "I have made just one signing, that of Chicago singer Mana Glen, who lives in France and whose voice is somewhere between Screamin' Jay Hawkins and Nina Smone."

Natal says he plans to sign just a few artists to the label and to concentrate on movative methods of exploitation and marketing. "I don't think the inclustry can prosper by doing exactly what it has been doing for the last 20 years," he says. "We have to adapt to a completely changed marketplace. We have to reside fashions

The 12-strong Vogue team has no A&P manager and no marketing manager. "And we have," says Natar, Thou people working on promotion who are not specialists in any one particular branch of the media, but do know how to generate public and media interest in new productions."

tions."

Nataf is set to sign an exclusive worldwide deal with Malcolm McLaren for an album to be released in September.

Meanwhile exploitation of the Vogue back catalog has been highly auconsided. The resissue of Johnny Hallyday's first album has soid 55,000 copes, and this catalog recycling—plus the important international repertors of the Muse, Muse For Nations and China Records product—has helped Vogue achieve sales in excess of 100 million france (some \$18 million) in fiscal 1992-93.

Nataf reckons that the Mute label alone, with artists such as Depethe Mode, could add \$9 million to the Vogue sales total for 1993-94. A current project for the label is "The Cheescalke Collection," three CDs by Betty Page, a 1950s Playmate whose tracks include "How To Strip For Your Husband" and "For Strippes Only."

#### BRUEL BREAKS LANGUAGE BARRIER

The special gift of BMG superstarpatinck Bruet," says BMG France president Antoine Choucham, is that he has the personality and the artistic megity to overcome the language barier. That's why his albums 'Si Ce Soir' and 'Alors Regarde' have sold more than 1.5 million copies outside France. 'Bruel can appear in Rotterdam before

Continued on page F-10

## da



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Michel Jonasz

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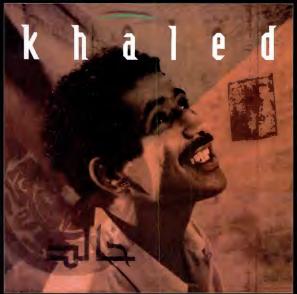
## **Charles Trenet**



Gold Album + 180 000 units

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# **American Tour 93**

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25/05 MILWAUKEE 26/05 CHICAGO 29/05 DETROIT 30/05 TORONTO 31/05 MONTRÉAL

01/06 Boston 02/06 Philadelphia 03/06 New-York









#### COMPANIES Continued from page F-8

20,000 people-few of whom understand his lyncs—and receive a standing

ovation. In short, he has great chansma. A new Bruel album is due in October and, with Bruel having made a consider-

able mark in Holland, Belgium and Canada, BMG plans a major initiative to break both album and artist in the important German market. Bruel won the Export Prize in the 1992 Victoires de la Musique Awards and topped the new talent category of the Spanish Rock Awards Chouchani is also looking for increas-

ing success abroad for Roch Voisine. His album"Helene" sold more than 1.3 miltion units in France and the double album, recorded partly in English and partly in French, has sold more than 650,000 units. "He's a bilingual singer with the long-term potential to score internationally," says Chouchani.

Girl singer Enzo Enzo is also winning acceptance abroad, having completed a successful tour of Japan; and the Basque group Oio, whose melodic music has peen compared to that of Tangenne Dream, sold 50,000 copies of the "Anima" album in Germany

Sylvie Marechal, produced by Dave Stewart for RCA, sings equally well in both French and English and is another BMG artist with international potential. Her new album "Voix Lactee," featuring ex-Eurythmic Stewart's songs, was recorded in both languages. Other upcoming talents with BMG

include Wampas and Instant Action.

#### KHALED'S RECORD SALES IN INDIA

One of the biggest successes for the Barday label, now combined by parent company PolyGram with Island, is Swiss artist Stephan Eicher, whose last album sold more than a million units. His new album is due this summer.

The joint company's sales last year totaled 420 million francs (some \$75.6) milion), according to Pascal Negre, who is director general of Barclay and president of Island. "The repertoire of both labels tends to be outside the mainstream," he says, "but all the same it has a loyal public. Either is just one of the artists on our double roster who made substantial sales impact last year, Alain Baschung's last album sold 300,000 units, and Noir Desir, a French rock group in the style of Telephone, topped 200,000 sales on their fourth album. Cheb Khaled's last album went gold. And he posted bigger sales in India-more than 400,000—than any foreign artist in the history of the record industry there, outperforming even Michael Jackson."

In August, Khaled is set to tour the U.S. with Santana, UB40 and Steel Pulse, and Negre sees this as a key element in Island/Barclay's bid to open up foreign markets to its French productions. \*Every overseas madest requires a dif

ferent approach, but a breakthrough in the U.S. can help open up other territo-FRENCH RAP HITS EXPORT

## TRAIL

Building a domestic repertoire catalog of acts with both staying power and inter Continued on page F-12

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# General Society of Spanish Authors and Publishers





#### CONGRATULATIONS

France 200 Years of

#### DROIT D'AUTEUR

L'avenir demande une cooperation internationale et une administration efficace des intérêts des avants droit.

The future calls for international co-operation and efficient administration in the interests of the rights owners.



Mechanical Rights Society

Denmark • Finland • Iceland • Norway • Sweden



#### Continued from none F-10

national potential are principal goals of Nagi Baz, director general of Polydor France. The label's best current example of that is Mylene Farmer, whose last album, "L'Autre," sold 1.2 million units abroad.

That kind of long-term success is sought for newly signed MC Schair, a French rapper whose debut abum, "Qui Seme Le Vent Recotte Le Tempo," won prase from British rock writers, PslyGram is releasing to no 1sr Talking Loud label in the U.K. and on Metronome in Germany, and it's also set for U.S. releases. The rapper tours Germany, the U.K. and Japan later this vear.

Au Petit Bonheur, a domestic group who links rock with French-style accordion music, sold 50,000 oppies of its last album and 80,000 of the "Jer Yeux Du Soteil" single. And the unique Paul Personne, a French blues artist resolutely committed to acoustic music, topped the 700,000 sales mark with his album.

"Le Bourbon."

Rap/rock artist J, who is Pans-based but from eastern Germany, is another of Polydor's great hopes. His debut album

was released in 20 countries.

Niagara's third album, "Religion," elevated the band into the elite category of local groups passing the 300,000 sales

level, and it looks as if that trumph may be repeated with the follow-up package, "La Vente." This is a band that likes touring, often for five months or so at a stretch, and they're preaching their "religion" in Japan, Italy, Portugal and Ireland later this year.

For the future, Polydor is looking for major success from Nina Morato, Michel Rouyre, Alana Filipi, Marc Mineli and Nilda Femandez; the last-named was recently signed from EMI and has a new album out in October.

AUVIDIS TO OPEN U.K., GERMAN AFFIL-IATES

One of the few French independent companies with its own sales force—a sales director and a team of 12 representatives—Avridis posted sales of 100 million francs (some \$18 million) last year, a 30 percent increase over 1991. And its Spanish affiliate Austicis

lbence, established at the end of 1990 with a 10-strong staff, reports 1992 sales of 10 million francs (\$1.8 million). The Spanish company distributes Auvidis product along with material licensed from other labels, including SAV

licensed from other labels, including SAV and Musidisc. Says Louis Bricard, president of Auvidis, "Our aim is to increase our

European operations by opening affiliates in the U.K. and Gernary to distribute our own, and licensed, product."

The main repertoire field for Auwdis is

The main repertoire field for Auvidis is classical music, which represents 40 percent of its sales, but it also releases children's product, traditional music andsince last year—film music, in the "Travelling" series unveited at this year's been the poor misters of misge when it comes to film music, but when we became involved in creating the soundards for the four five stack for the Alan Comeau lift m fous less than 10 M Mond, "starring Gerard Montes but Mond," starring Gerard work between Comeau and Jord Sawai, composer of the firm music. Sawai area of the monte of the monte of the mondard with the confer was completed, and early the songly was completed, and early for the mone would lister to the score and develor the songly was completed, and early for the monte completed in the score was completed, and early for the score and conference scarstants from it to develor the

screenplay.

MIDEM, Says Bricard, "Sound has alway

"The film has been a box-office success, and the soundtrack abum has soid more than 500,000 units. But this is only the beginning, because the movie is getting a lot of international exposure. The album went gold in Belgium and sold 20,000-plus in Spain. Since the film will soon be seen on Canal Plus in France, and eventually on video, album sales an set.

for a further boost."

Other Auvidis movie soundtracks include Roge Planchon's "Lous Enfant Rou," with music by Jean-Pierre Fouquey, and Claude Miller's "L'Accompagnatrice," with music directed by Alain Johns, which has already tonoed 50,000.

"Because of these successes," says Bricard, "we're getting more and more approaches from French move producers and directors.

The Auvidis catalog covers eight labels of a wide repertoire range: Astree, Valos, Tempo, Ethnic, UNESCO, Unidisc, E.S. Hachette and Audilivre.

BIG COMEBACK FOR VOULZY
Continued on page F-20



## 90 YEARS OF SERVICE TO THE INTERNATIONAL CREATIVE COMMUNITY

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## CORPORATE PORTFOLIO

In this 200th anniversary year of the passing of the world's first act of legislation giving authors a reproduction right, Billboard looks at the history of this aspect of intellectual property protection in Europe in general and focuses primarily on the pioneering role of the French

# The SDRM Story

#### BY PHILIPPE CROCO

"Of all property, that which is the least open to contention is that which is the creation of pentus.

Thus wrote Lakanal, a French politician of the 18th/19th century, in setting forth the principle of authors' rights

It was 200 years ago this year - in July 1793 - that the world's first law giving creators an exclusive reproduction right was passed in France. Two years established the performance right of the author in the decree of January 13-19.

These two decrees, which recognized the personal These two decrees, which recognized the personal right of the author and designated him as the proprietor of his work, established the basic principle of the 'droit d'auteur'. As Stephen Stewart has observed in his book "International Copyright & Neighbouring Rights", the two decrees "enabled the courts to develop the theory and practice of the 'droit d'auteur' without any further legislation for a century and a half' - right up to the passing of the French Copyright Act of 1957. They were also the foundation stones upon which the whole edifice of rights protection in Europe was built.

The decree of 1793 provided for the confiscation by the police on behalf of authors, composers, painters and other creators, or their successors, all printed copies of their works published without their written



An exterior shot of 10 rue Chaptal, SACEM's first building

Describing the 'droit d'auteur' as "the most sacred. the most legitimate, the most personal of all rights." Le Chapelier, one of its authors, observed, "It is only just that the people who work in the domain of creative thought should, throughout their life and for



their death, be protected against the unauthorized use of the product of their genius."

Obviously, the legislators could not foresee the development of mechanical reproduction of copyright works but, nevertheless, when this became a reality around a century ago, this text was the basis upon which subsequent and more specific legislation

It was one thing, in the 18th century, to pass laws banning unauthorized use and reproduction of intellectual property, but quite another to police them. Thus, for decades, concert promoters and theater owners continued to use the works of authors and composers without scruple and without paying a cent in royalties. There was nothing that the rights owners could do individually to protect themselves, so their only recourse was to set up an association whose aim was to create a centralized collection and distribution mechanism to ensure that its members received fair remuneration for the use of their works.

The way this came about in France represents a piquant slice of French social history

One day in 1847, the writer Ernest Bourget. accompanied by the composers Paul Henrion and Victor Parizot, was attending a cafe-concert at the Ambassadeurs on the Avenue des Champs Elysees in Paris. During the course of the performance, the orchestra played some of their works, but their appreciation of this tribute was somewhat tempered by the fact that they could expect no royalties for this use of their words and music

It occurred to them that, while the public in the restaurant were paying the creators nothing for the pleasure of hearing their music, all were expected to pay the proprietor for their seats and meals.

When the time came to pay their bill, Bourget, Henrion and Parizot refused, saying to the waiter: "The owner is making sure of his money and is no doubt making a profit from the use of our works and those of our colleagues. No one has asked our permission to perform these works and no one seems prepared to pay us a fee therefore we are quits!

Not only did they refuse to pay their bill but they took the matter to court. in the meantime securing

the backing of the publisher, Jules Colombier

On Sept.8, 1847, the case came before the Tribunal de Commerce de la Seine, which found in favor of the plaintiffs, was upheld by the Paris Court of Appeal. The director of the Ambassadeurs was required to pay a substantial sum in damages.

Encouraged by their success, Parizot Bourget, Henrion and Colombier

founded, on March 19, 1850, the Agence Centrale Pour La Perception des Droits des Auteurs et Compositeurs De Musique the forerunner of SACEM and the world's first

In a very short time, the new organization had 221 members and the membership list was sent to all directors of theaters and concert halls. It is recorded that the royalty income for May 1850 was approximately the equivalent of \$32.

SACEM came into being on Feb.28, 1851, and in the course of its first year of operation, collected and distributed about \$3,045. Its income last year was in excess of \$520 million.

The process of winning recognition of the fact that mechanical reproduction of copyright works in France was covered by the decree of 1793 was also complex and protracted.

In May, 1866, at the behest of a



government anxious to protect its developing music box industry; the French government passed a law which provided that the manufacture and sale of instruments which mechanically reproduced music in the private domain did not constitute an unauthorized use and was not in breach of the law of 1793.

Neither did the Berne Copyright Convention of 1896 - the first attempt at international codification of authors' rights - contain any provision for a mechanical reproduction dight. It was not until 1908, and the Berlin revision of the Berne Copyright Convention, that an article was introduced giving authors the exclusive right to authorize the mechanical reproduction of their works.

It was in July 1935 that the French mechanical rights cognization, the Societe pour l'Administration du Droit de Reproduction Mecanique des Auteurs. Compositeurs et Editeurs SIDNA'D was founded. The creation of this organization was the cultimation of a composition of the organization was the cultimation of a composition of the composition of the composition of the configuration of the composition of the configuration of the mechanical reproduction of their works.



An informal on-stage grouping of artists (left to right) Jean-Pierre Rampal, Claude Bolling and Alexandre Lagoya

This fight was, in the words of Alphones Tournier, father of SACIP prosident Jean-Loyd Tournier, and the first director of the Bureau International des-Societes Gerant les Droits d'Energistement et de Reproduction Mecanique (BIEM) - the pan-European mechanical rights youghtainton set up in January 1939 - "Involved a peaceful revolution", at the end of which the concept of mechanical rights was implanted, "discreedy, peacefully but profoundly" in people's minds.

As early as 1901, a retired tax official called Vives began to interest himself in the new recording technology. A man with a well-developed series of justice, he considered that phonograms could not be secreted in the same light as must vines since they reproduced accurated that the law of 1866, styluting that mechanical instantiers' did not volute authors in the production of the properties of the same proposal series are consistent of the properties could not be applied to recordings. He saw records, which were now enjoying considerable popular success, as constituting a form of musical reproduction which was covered by the law of 1993.

View put this point of view to the music publisher Celesin Jouber who, in turn, consolided his colleagues - and the result was that Views, a most persuasive and enterprising individual, was given a mandate by a group of publishers to bring an action record industry. View was authorized by the publishers to administer their mechanical reproduction glights - in the event that these rights were distinctly action for the good of the terror of the collection of the collection of the collection of the collection of the resulted.

A first court action was brought against Paths-Marconi in 1903. Views engaged as his counsel Raymond Poincare, who was later to become president of the French Republic. Vives lost the case but appealed against the decision and won a famous victory on Feb. 1, 1905. This decision constituted the first recognition by French purspool-teres that mechanical reproduction of their works on



Gerard Caivi, president of the SACEM Board (1990-1992) (left), and Pierre Delance, president of the SACEM Board (1992-), with superstar singer/composer Gilbert Becaud

phonographic cylinders and discs - a major advance on the Berne Convention of 1886.

After successfully bringing more cases on behalf of rights owners. Vives concluded agreements with the record companies and began collecting mechanical rights. He tare sold his agenty to a man called Vascille, who founded the one of the many control of the sold his shares in the society to a group headed by George Delawenne and it was Delawenne who set about building a really effective and far-reaching organization. EDIFO not only undectook the collection of mechanical rights must be collection of mechanical rights must be collection of mechanical rights must be a collection of mechanical rights must be collection of mechanical rights must be a collection of mechanical rights. The collection of mechanical rights must be a collection of mechanical rights and the collection of mechanical rights. The collection of mechanical rights are considered as a collection of mechanical rights are collected as a collection of mechanical rights. The collection of mechanical rights are collected as a collection of mechanical rights are collected as a collection of mechanical rights. The collection of mechanical rights are collected as a collection of mechanical rights are collected as a collection of mechanical rights. The collection of mechanical rights are collected as a collection of mechanical rights are collected as a collection of mechanical rights.

Aires and AMMRE in Berlin. In 1921, Alphones Tournier was appointed director of EDIFO and under his leadership the society brought about significant advances. Tournier did a brought about significant advances. Tournier did a brought about significant advances. Tournier did a brought about the significant advances are created on denchanical rights societies in Switzerland (Mechanizheza), Scrindinavia (NCB), Yugodava (NCBMA), Belgium (SOBMA) and Gorman. In 1927, phonographic industry in Europe, EDIFO set up the pan-European organization BIBM, with Tournier as



Nicole Croisille with SACEM's Jean-Loup Tournier and

its director. The aims of the Bureau were to defend authors of the Bureau were to defend authors against any attempted violation of their rights and to against any attempted violation of their rights and to seecure for rights owners an equitable remuneration for the use of their works by the record industry on a worldwide basis. In 1929, IBEM, representing to a undrow 5 societies of 14 nations, concluded its first standard contract with the record industry.

The depression which hit France and the rest of the world in the early 1900 was particularly devasting for the record industry and, as a result, EDFGS revenue was desirably reduced. This revenue, and the state of the particular devasting the result of the particular devasting the particular devas

In June 1934, USACE decided to constitute an organization similar to SACEM which had as its title the Society Civile des Auteurs, Compositeurs et Editeurs pour le Controle des Droits de Reproduction Mecanique (ACE). Out of this organization, primarily on the initiative of SACEM, developed the Society pour l'Administration du Droit de Reproduction Mecanique, (nounded on July 21, 1935.

In 1970, the SDRM, which is directed by Jean-Loup Tournier, came under the overall administration of SACEM while at the same time preserving its legal autonomy, under an independent board of directors.

The SDRM not only collects mechanical royalties but also the revenue from the private copying levy introduced in France in 1985, through its affiliate bodies SORECOP (audio) and Copie France (video) The SDRM's total 92 amounted to 1.4 billion francs.



Thanks to intensive lobbying by SACEM and to the enlightened approach of the former French culture minister, lack Lang, France has one of the world's most effective legislative provisions for home copying royalties, compensating rights owners for losses resulting from private duplication of their works which run to many millions of dollars



Lett to right. Xavier Roy, president of the Gerard Cabi; composer Maurice Jarre

The French legislation was agreed in 1983 and eventually became part of the new copyright law of 1985. It provided for a royalty of 1.50 francs an hour for audio tape and 2.25 francs an hour for video tape and it came into force on Sept.8, 1986. Between then and the end of 1991 a total of almost 2.3 billion francs (some \$415 million) has been collected on behalf of rights owners - 1.75 billion francs from video tape sales and 545 million francs from audio tape sales.

Two organizations were set up under the aegis of SACEM to collect and distribute blank tape royalties Copie France for video tape royalties and SORECOP for audio tape. The royalties are distributed to members in accordance with the law of July 3, 1985: SORECOP, one-half of revenue to authors and onequarter each to performers and producers; and Copie France, one-third each to authors, performers and producers

The net administration costs of SORECOP and Copie France are made up of the operating expenses less the financial resources of each society. These resources represent income from investments of royalties during the period between their collection and distribution

Funds are invested primarily in government bonds and medium and short term deposits. Because of these financial resources, the net share represented by SORECOP's administration costs was only 2.1% for the year 1991 and in the case of Copie France, there was a net surplus of 0.57%.

SORE	COP		Copie France				
1986	3.0	3	1.5	3			
1987	73		162				
1988	103	(+41%)	297	(+83%)			
1989	114	(+10.6%)	324	(+12.9%)			
1990	130	(+14%)	450	(+38.8%)			
1991	124	(-5.28%)	516	(+14.7%)			



,	
SDRM (authors)	852 MF
SPEDIDAM (performers)	186 MF
■ ADAMI (performers)	529 MF
PROCIREP (videogram producers)	583 MF

SCPA (phonogram producers)

Contrary to claims by opponents of the principle of a home copying royalty, the evolution of the blank tape market in France has not been affected by the introduction of the remuneration system in

133 ME

A market research institute keeps track of the development of the blank audio and video cassette market on the basis of a sample of 589 sales outlets.

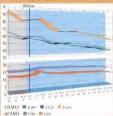


SACEM's Pierre Delanoe with award-winning Sma

Sales to consumers in millions of units by four-month periods



Contrary, also, to the predictions of some consumer groups, the average selling price of audio and video cassettes has not increased since the introduction of the home copying royalty but has, in fact, declined.



The table above shows the average prices charged, over four-month periods, by the 589 sample sales outlets since 1985. In five years, the price of E180 video cassettes has fallen by 46%, that of the E120 format by 45% and that of the E240 by 44%, allowing for inflation

The price of C60 and C90 audio cassettes, which account for 71% of the market, fell between December 1985 and December 1991 by 13% for C60s and 15% for C90s.

		% variation
1988	798,254,173.36	
1989	965,735,692.88	+20.98
1990	1,126,916,826.87	+16.69
1991	1,255,687,139.18	+11.43
1992	1,381,938,520.03	+10.05

Films video

Phono-mechanical royalties Foreign revenue 308 (including 200 mil. from central licensing) Private copying royalties Radio

1 381

## SACEM: 142 Years Of Pioneering Service To The Creative Community

by Mike Hennessey

One of the signal achievements of SACEM president lean-Loup Tournier, in almost 40 years of service to the creative community, was the merger of SACEM and the French mechanical rights society SDRM, and the relocation of the combined organization in 1976 to its present imposing headquarters on the bank of the Seine at Neuilly

The move not only enabled the staff to operate in a more congenial environment but it also enhanced the efficiency of operation of the two collection societies and greatly reduced the collective overhead.

"It was always my belief", says Tournier, "that handling of performance and mechanical rights should be under the overall control of one society but, to secure the independence of each division. there should be two separate boards. This is the situation with SACEM and SDRM and it means that we have one staff, one documentation and one enmputer set-up. It's more effective and less costly

more expensive than that for mechanicals and the merger of the two societies enabled us to reduce our commission rate which is now one of the lowest in the world - 16% in 1991, 14% in 1992. Which means that last year, for every 100 francs we collected, 86 francs are due to rights owners.

However, the merger was not accomplished without a tough court battle because the record industry which financed our opponents, was apprehensive about SACEM taking control of the administration of mechanical rights. But, happily, we won the case.

"One reason for maintaining two separate boards was that I had always believed that one day SACEM would open up its board to representatives of publishing companies owned by the record industry This has now, in fact, happened - we have two such representatives on the SACEM board, but they are not able to sit on the board of the SDRM.

Since the passing of the decree on reproduction rights 200 years ago, France has led the way in the cause of securing adequate remuneration and protection for rights owners



SACEM, founded in 1851, had no counterpart anywhere in the world up to the last years of the 19th century.

To extend the scope of protection of authors' rights, SACEM set up agencies in Britain, Holland, Belgium, Germany, Monaco, Switzerland, Luxembourg, Spain, Portugal, Greece, Romania, Egypt and Syria.

But as time went on, foreign composers and lyncists began to recognize the need to establish their own national authors' societies and on Sept.8, 1886 there were 14 nations represented at the diplomatic conference in Berne, Switzerland, which paved the way for the Berne Convention.

SACEM also played a leading part in establishing



SACEM's new building, as from 1976

authors' societies in 20 foreign territories. "It is interesting", says Tournier, "that in a country like Senegal the record industry pays higher mechanicals than it does in the U.S. or U.K. - because Senegal applies the BIEM

When it comes to mechanicals, the French society has achieved a level of remuneration for rights owners which is possibly the world's highest - the product of many years of campaigning, of litigation and of an unswerving commitment to defending the interests of the owners of intellectual property

The first mechanical right collected", says Tournier, was for phonographic reproduction through the BIEM organization which was founded in 1929 and in the establishment of which SACEM played an important part. Then, as radio and television developed, we had to fight the broadcasters to get them to pay mechanicals on the recordings they were making of copyright material. This battle between the societies and the broadcasters unfortunately resulted, in 1948, in victory for the broadcasters in most territories - they were allowed to make so-called 'ephemeral' recordings without having to pay mechanicals on the understanding that the recordings would be destroyed after a short

However the ephemeral recording concept was not incorporated into French law and the mechanical royalties we collect from radio and television are very

The second big fight in the field of mechanical royalties was waged by Tournier's father, Alphonse Tournier, the first president of BIEM, just after the Second World War. Tournier argued that when a recording licensed for private use was used publicly. an additional royalty was due

"Again," says Tournier, "the fight was lost in most countries, but won in France and Belgium. In France, in addition to the performance fees we collect for the use of recordings in public, we collect an additional 25% for the public use of recording. This right has now been recognized by the European Court of Justice."

Another major victory by the French society has been that of having a provision for a home copying royalty incorporated into the French copyright act of 1985. It was Jean-Loup Tournier who brought producers, artists and authors together to unite in a campaign for the royalty.

For years, the French government resisted," says Tournier, "but when the Socialists came to power, I was able to convince Jack Lang, the minister of

culture, of the need for such a levy on blank tape," One of the fundamental difference between the

Anglo-Saxon administration of mechanical rights and that of the so-called Latin system is that the latter involves publishers, composers and authors, whereas the Anglo-Saxon view is that the mechanical right is basically a publishers' right and should not be administered by authors and composers

"The European philosophy," says Tournier, "is that clearly publishers should be nn the boards of the societies - and one-third of the SDRM board is made up of publishers - but that the societies can operate much more effectively if authors and composers are

"It is significant that in societies like ASCAP, PRS and CAPAC, where half the board consists of publishers. they almost never appoint a publisher as chairman -because it is widely recognized that in parliamentary lobbying or negotiations with copyright users, authors and composers tend to have the most influence. When it comes to a question of improving the social conditions and increasing the income of the world's intellectual property community, the lawmaker is much more likely to be persuaded by the creators than by publishers. And now that, in some countries, mechanical rights represent 50% of authors' and composers' royalty remuneration, it is more important than ever that they should be involved in the administration of these rights."

As to the future, Tournier sees absolutely no grounds for complacency in the ongoing task of securing protection and just remuneration for creators.

"We are confronted with a huge potential problem that of monitoring and licensing digital distribution which is going to be immensely hard to control. And we need solutions now - not 20 years after the technology is in place. We are, for example, dealing with private cripying some 35 years after it became a reality - and even now most countries of the world have no home taping royalty legislation. Violation of copyright does not have high priority among

"We have found no solution to the reprography problem, which has been with us for half a century and has killed off a lot of small magazines and reviews. And even when we succeed in getting legislation for a copying levy, the lawmakers will never agree to a realistic fee because of the fear that it would cost them votes. Remuneration from such rights owners. It is therefore obvious that the best solution is not a levy, but a technical device to prevent reproduction, or a law to forbid it."

#### CORPORATE PORTFOLIO

### European Societies: A Long Tradition Of Dedicated Service To International Rights Owners

#### AUSTRIA

Founded in 1936, the Austrian mechanical-nights society works closely with performing-rights society AKM, sharing a common data base of more than 1.5 million registered works. There's a common membership file (1.6 million rights owners) and a general agreement file (33,000 catalog contracts, integrated for global royalty distribution). Austro-Mechana closely monitors domestic CD and cassette manufacturing plants and links up with IFPI to fight music piracy. Though operating in a restricted market, with more than 50 percent of mechanicals accounted for by central licensing contracts, the society's

commission fee is only 10 percent. In 1980, Austro-Mechana played a key role in introducing a pri vate copying royalty, making Austria second only to Germany in enacting such legislation—and the first to collect on blank tapes. From 1981 to 1992, Austro-Mechana collected a total 886 million schillings (about \$51.2 million) in home copying royalties. Since 1980, the society has more than doubled its distributions to international rights owners; revenue from phono-mechanical royalties, radio/TV and video was 87 million schillings in 1980 and 192 million last year. -Dr. Helmut Steinmetz, Director

#### Societe Beige des Auteurs, Compositeurs et Editeurs (SABAM)

Belgium has played a pioneering role in mechanical reproduction rights, because it was in 1956 that the Cour de Cassation, the highest court in the land, upheld the right of an author to collect a fee for the

public use of a sound carrier on which his work has been licensed for ate use only. This right exists only in Belgium and France. No organization is better placed to monitor this use of sound car riers and collect due fees than SABAM, with its full-time staff of 300. Over the years, mechanical royalties distributed by the society have increased greatly as a result of improved distribution and documentation procedures and controlled costs.

SABAM has enjoyed steady success in mechanical royalty distrib ution: 1957, 6 million Belgan francs; 1975, 121 million; 1985, 240 million; 1990, 481 million; 1991, 707 million. The society has taken a lead, alongside IFPI, in fighting record counterfeiters and nirates, investing heavily in various national campaigns, and is our rently lobbying politicians to ensure that the new copyright bill, with provisions for neighboring rights and a private copying royalty, is swiftly enacted into law. - Jacques Folon, CEO

#### Gesellschaft für Musikalische Aufführungs und Vervielfaltigungsrechte (GEMA) This is the most important, oldest and best-known collecting soci-

ety in Germany. With a tradition dating back over 90 years, GEMA is the only collecting society to administer rights in the field of music in Germany-in particular the performing, broadcasting and mechanical reproduction rights assigned to it by composers, lyricists and music nublishers

The society views its function in a broad sense, including strongly propounding nationally, in the European Community and worldwide the legal advancement of copyright, which represents the business side of intellectual property-without which the artist cannot develop his creativity, it not only collects for but also, indeed primarily, protects rights owners in all countries of the world. Its data documentation includes more than 2.4 million works.

The confidential relationship long existing between GEMA and its rights owners is built on extensive participation rights in the society's cutive groups, on free access to information and on a high, secure and constantly increasing level of income. This income derives from such traditional sources as record licenses and performing/broadcast rights, and also from private copying and rental and lending rights. It is globally recognized as being to GEMA's credit that since 1965 a hardware levy and, since 1985, a blank tape levy has been collected in Germany for private copying of copyrighted works. The system serves as a model for similar agreements in other European and non-European states.

#### GEMA Income 1989-1992 (in DM millions) 1990 1991 1992

broadcast rights	281.6	302.6	356.6	396.8	
Mechanical repro	2020	002.0	00010	00010	
nghts	331.8	394.5	524.8	591.6	
Financial and					
other income	104.6	114.2	132.9	149.1	
TOTAL:	718.0	811.3	1,014.3	1,137.5	

GEMA's cost rate is between 13 and 14 percent. Royalty income (in DM) collected for all rights owners (music, literary, pictorial works, etc.) from the combined hardware and blank tape royalty has been as follows: 1989, 110.6 milion DM; 1990, 136.4; 1991, 145.9; 1992, 145.6. To sustain its success in administering music rights and steadily improve the protection of creators is a constant challenge for GEMA, whose role is to provide a financial and intellectual protective shield for creators of intellectual property. - Dr. Reinhold Kreile, President

Mechanical royalties collected by the Greek society in 1992 amounted to 980,570,247 drachmas (around \$4.5 million), a 15 percent increase on the 1991 figure of 852,735,303

Legal sales of sound carners last year in Greece (with a population of 10 million) amounted to some 7 million units. However, a formidable problem in Greece is record piracy, and fighting this menace is a major preoccupation of the AEPI. Since 1985, as a result of effective combined operations by the society and the national IFPI group, record piracy has considerably decreased. But in the past two years there's been something of a resurgence of pirate product, though the traffic is still well below the pre-1985 level. For its campaign to protect rights owners. AEPI has assembled a special anti-piracy team of lawyers, private detectives and other highly specialized personnel committed to "eliminating this scourge from the Greek music market " -- Minis Traiforns President

#### Stichting tot Exploitatie en Handhaving a chanische Rechten der Auteurs (STEMRA)

For many years now, BUMA (performance rights) and STEMRA (mechanical rights) have been serving the interests of authors and other rights owners with dedication and efficiency. The last decade has seen spectacular growth in annual revenue, with BUMA bringing in a total 100 million guilders (some \$55.5 million) last year and STEMRA more than twice that.

The dramatic expansion of media and consumer electronics is the main reason for the constant development of techniques and procedures in the protection of intellectual property. Today's wide variety of namers gives the consumer easy and increasingly large-scale access to authors' creativity. As well as the core husiness of collection and distribution, the BUMA/STEMRA organization involves itself in newly expanding areas, aimed at an improvement in the cost-benefit ratio for the benefit of rights owners. Investment in data processing, staff training and improving the quality of communication is high on the agenda for the new digital era. It's an important responsibility of any rights organization to make consumers aware of the istice of remunerating creators for the use of their works, and STEMRA is currently planning a publicity campaign aimed at increasing public awareness and acceptance of the principle of copyright. -George Knops, Public Relations Manager

#### Societa Italiana Degli Autori ed Editori (SIAE) There are some rights administration activities that can be con-

ducted only by national organizations—such as auditing, markets control and the fight against piracy. SIAE invests heavily in these sectors, resulting in a constant increase in revenue being registered, even in the present adverse economic climate. Royalty revenue over the years has increased as follows:

	Performing Rights	Mechanical Rights
1985	168,638,007,489 lire	30,794,227,398 lire
1990	303,494,590,519	60,696,855,891
1991	403.819.638.210	67,968,191,268

After years of parliamentary lobbying and public information cam paigns in collaboration with the record industry, SIAE got a royalty on blank tapes and recording equipment introduced in Italy in 1992. Responsibility for collecting and distributing this royalty revenue rests with SIAE. The law has assigned a considerable share of the revenue to rights owners. In the case of the audio levy, authors, composers and publishers receive 50 percent of the total collection. - Lucio Capogrossi, General Manager

#### Sociedade Portuguesa de Autores (SPA)

The Portuguese society became a full member of BIEM in 1968, along with sister societies JASRAC (Japan) and MCPS (U.K.), and is proud of its record over the past 30 years in collecting and distributing royalties from local phonogram sales to rights owners worldwide.

In this comparatively small record market, mechanical revenue is modest by comparison to larger neighbor countries, but it's grown steadily by an average of 20 percent a year and was up to \$6.7 million in 1992. SPA fully backs BIEM efforts in defense of mechanical nghts, believing that solidanty gets the best results. Most notable is the new BIEM-IFPI contract, with a mechanical rate of 9.306 per cent, which is considerably above original record industry proposals But there's still a weakness in that rate within the EC-the level obtained in the U.K. as established by the Copyright Tribunal in London. It's regrettable and, with such low rates, precludes any possibility of a central licensing deal being reached. The long-sought har monization of copyright protection within the EC is therefore at stake and leaves BIEM with yet another major role to play some time in the future. -Nuno Nazareth Fernandes, Assistant General Manager

#### Nordisk Copyright Bureau (NCB)

Founded in 1915, the Nordic society is today a modern and efficient organization administering mechanical rights in five countries: Denmark, Finland, Iceland, Norway and Sweden. Copyright laws of the region date back to the 19th century and, thanks to international cooperation over several decades, coovright laws of the five terri tories are very much in line.

Excellent relations with the record industry and the national gov emments have helped greatly in combating problems of piracy and illegal production. In 1992, NCB distributed the krone equivalent of some \$54.2 million, 98.5 percent of all revenue. The society has successfully lobbled the five governments to win improvements in copyright legislation, a recent example is the Danish legislation for a home taping royalty. NCB believes the future lies in international cooperation among rights societies. With the right technology and expertise, it is a cost-effective and efficient way of administering mechanical rights and ensuring optimum net proceeds to rights own ers. - Jorgen Kragh, Managing Director

#### SPAIN Sociedad General de Autores de España (SGAE)

#### National Mechanical Royalty Collections, 1987-92

Category:					1987-92
Radio/TV	252.9	500.4	1.030.7	1.085.8	329,39%
Phono	1,405,6	2,690,3	4,488,2	4,568.3	225.02%
TOTAL:	1.658.5	3.190.7	5.518.9	5.654.1	240.93%

The 1992 total mechanical revenue of 5,654 million pesetas as shown in the chart was 36 percent of SGAE's total revenue and was up 2.45 percent over 1991. The society derives great satisfaction from the fact that its commission rate is just 8 percent, making it one of the most economical authors' societies in the world. Conscious of the need for an organization to license, control and collect mechanical rights throughout Europe, the SGAE hopes to create a World Sound Carriers' file, which would be available to other societies and give greater clarity and control of the market. An important source of mechanical royalties in Spain is that of remuneration for private copying in both video and audio sectors. An amendment to the Spanish cogwight law providing for this royalty was introduced last June-a very satisfactory development, due in no small measure to SGAE's sustained and vigorous campaign.

Total revenue from the blank tape royalty is some 8,000 million pesetas annually, 6,000 from video and 2,000 from audio. Spanish law provides for authors to receive 50 percent of audio tape revenue and 33 percent of that from video tape. -- Eduardo Bautista Garcia,

#### SWITZER! AND

## Societe Suisse pour les Droits de Auteurs d'Oeuvres Musicales (SUISA) Soon after the Swiss copyright law of December 1922 came into

force, authors and music publishers decided to administer mechan ical rights on a collective basis, founding Mechanizerz in Berne. In 1957, the society moved to Zunch to work with SUISA, which, since 1922, had handled performing and broadcasting rights. They merged in 1980. Authors as well as publishers are represented on the various SUISA councils because the society believes their involvement emphasizes the validity and integrity of the 'droit d'auteur' concept. Mechanical rights collected in Switzerland (and also by SUISA in Lichtenstein) have increased thus: 1990, 18.6 mil-lion Swiss francs; 1991, 23.4 million; 1992, 24.2 million. Under the new copyright law, SUISA will handle both blank tape royalty revenue and rental rights. -- Patrick F. Liechti, General Manager

F-17



## There's Still Room In France For All That Jazz

#### BY MIKE HENNESSEY

rance continues to be the world's third-best market for pazz record sales (after the U.S. and Japan), and it also is becoming a major producer of jazz repertoire, featuring such homegrown artists as Stephane Grappelli, Michel Petrucciani, Martial Solal, Eddie Louiss, Michel Portal, Barney Wilen, Louis Sclavis, Rene Urtreger and Pierre Michelot, as well as many American stars.

The leading producer is PolyGram's

jazz division, founded six years ago and headed by Jean-Philinne Allard whose most notable successes include Abbey Lincoln's "You Gotta Pay The Band" (100,000 sales, including 25,000 in France), the Stan Getz/Kenny Barron collaboration "People Time" (80,000 units) and "Haunted Heart" by Charlie Haden's Quartet West (50,000 sales in the U.S.)-Haden's most successful

"Last year," says Allard, "our sales

went up by 12 percent in a market which grew as a whole by only 3.5 per-

cent PolyGram Jazz is releasing a total of 15 new albums this year. including two by J.J. Johnson and others by Christian Escoude, Kenny Barron, Toots Thiel-

emans, Helen Merrill, Abbey Lincoln, Hank Jones, Randy Weston, Stephane Grappelli, Charlie Haden, John McLaughlin and Lou

The label is also branching out into the blues field and has signed Johnny Copeland, Big Daddy Kinsey and Buddy Scott, Meanwhile, an album by blues singer Lucky Peterson, released last December, is making a considerable impact, as is the album "Nomads"

Land" by the fusion group Sixon, which is very popular in France. Another release for which Allard has high expectations is "Live In Paris
'92," a new recording by Ahmad Jamai

made by Jean-François Deiber for his Birdology series.

Also increasingly active in jazz production is Francis Dreyfus, whose Jazz

Miles Davis and Elvin Jones saxophonist Steve Grossman, who recently recorded two albums in New York with Elvin Jones. Grossman will tour Europe this summer and will be featured on the Orevfus

Jazz Night at the Montreux Festival, July B. This concert will also feature new Oreyfus signing Michel Petrucciani, accordionisi Richard Galliano and organist Eddy Louiss. Another recording is planned for Grossman later this year with

pianist Cedar Walton. Says Drevfus, "We are looking to sign more artists and, now that we have shown our strong commitment to jazz, we are starting to be anomached by jazz musicians. I am looking for simultaneous release through Europe of my

productions and placing a lot of emphasis on promotion." Strongly placed in the sazz market is

BMG, with not only the RCA and Bluebird archive material but also the GRP, MCA and Novus catalogs-plus the jazz archive material of the recently acquired Vogue company, which is also distributing Oenon's repackaged Savoy recordings. BMG product chief Henri Laurent

has been reactivating Vogue jazz repertoire with 20 strikingly packaged

Line now runs to 25 titles. CD releases under the generic title Dreyfus is planning inten-'American Jazz In Paris," featuring sive promotion for former such hallowed names as Dizzy Gillespie, Sidney Bechet, Gerry Mulligan, Lionel Hampton, Thelonious Monk, Coleman Hawkins and Kenny

Laurent has also reissued the Vogue recordings of pianist Martial Solal on three COs and is now working on a 12-volume reissue package of all the complete Sidney Bechet recordings. BMG will be distributing all the repackaged Vogue jazz product world-

Meanwhile, Daniel Baumgarten, head of the BMG jazz division, reports good reactions to Bluebird reissues of

recordings by Count Basie ("Shoutin' Blues") Benny Goodman ("The Harry James Years") and Tommy Oorsey ("The Post-War Fra") and to the follow-up of her Novus debut recording by Vanessa Rubin, "Pastiche." Recent releases on

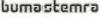
GRP have included CDs by Lee Ritenour, Philip Bent and Neison Rangell.

Warner is planning a major jazz campaign in September, and FNAC Music has indicated its intention to step up its jazz involvement by signing Jean-Luc Ponty for the world (except North Amenca). Ponty's new album will be released next month, and he will be in Pans in October for appear ances at the Olympia Theatre.

## Who would have thought that authors' rights societies like SACEM/SDRM would serve throughout the world

so many rightholders in 1993 when France acknowledged the concept of reproduction right 200 years ago?

Vive la France, Vive l'auteur!



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#### AVAILABLE

#### SALES & DISTRIBUTION SERVICES IN FRANCE

ARCADE International, one of Europe's leading independant record companies specialised in compilations and TV marketing, has recently acquired full sales & distribution facilities in France.

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COMPANIES
Continued from more E-1

For Ariola, the big news of 1992 was the comeback of Laurent Voulzy, who had not recorded an album in 10 years. His "Cache Demere" album sold more than

300,000 copies.
Stephan Barret, Ariola director of marketing, cites healthy sales of Elsa's "Douce Violence" album (200,000), Philippe Lavil's "Il N'y A Plus D'Hlver" (50,000), Dios' Time Flies" (50,000) and Whitney Houston's soundtrack

and Whitney Houston's soundtrack album from "Bodyguard" (600,000 album sales and 300,000 of the single "I Shall Aways Love You"). Ariola has two new local signings this year, Native and Chris Loung, and Barret

says the company expects "great things" from "Jump They Said," David Bowie's first album in two years. BEART, ROUSS SCORE FOR ARCADE

After the collapse of Dino Music France, the Arcade company is the sole independent IV merchandising company surviving in what its managing director Marco Visser describes as "a very difficult market." one in which the majors exchange repertoire and make it harder for the specialist sector to acquire materials.

 In addition, sales levels of compilation repertoire have declined while the costs

repertoire have declined while the costs of television campaigns, indispensible in marketing compilations, have increased by 30 percent over the past three years. Another contributory cause of the dramatic drop in unit sales, says Visser, is

the fact that at Christmas and other holiday times, there are up to 30 different compilations being marketed on television. Arcade is therefore look-

Arcade is therefore looking for new ways to boost profits, such as signing established artists who have been out of the limelight for some time and giving them a new lease on professional life. The firm

did just that with Guy Beart, whose double album has sold 80,000plus units, and with Demis Roussos, who has topped the 100,000 album sales mark

Additionally, Arcade is getting involved in sections of the market that are not chlauditely covered by the majors, such as classical. The company idstributes classical repertoirs on Vanguard, Busy Music, Fidelot, Vance and Saga and has a combined catalog of more than 200 titles. It's also moved into the dance music field and into generic complistions. A package of Cerole music tracks has

sold more than 200,000.

Says Visser, "A key survival factor is a dynamic sales force. Without that, an indie just cannot compete in a market dominated by the mutinsatorals. We're lucky to have a highly motivated team of 17, led by Andre Giordani, former commercial director of Vogue."

SONODISC SIGNS MIRIAM

#### MAKEBA

Sonodisc has been a proneer label in world music for 22 years. Marcel Perse, president, takes the view that "when the majors do so little in the field of world music, it gives smaller companies a great

opportunity to fill the gaps.

While world-music artists tend not to figure among the gold and platinum award winners, a large number of them do build long-term which is far less ophemeral than that of the pop Top

50."

Perse says it's difficult to quantify world-music sales "because performers in this category tend to sell in rela-

tively small quantities in many countness around the world." In more than two decades, Sonodisc has built up a catalog of more than 1,000 titles covering sales, African music and material from the Antilles. All this repertore is being resisued on CD—but whyl albums still represent 20 percent of

sales, predominantly from the African market. Last year, sales increased by 40 percent and a third of the income came from overseas markets, including those of Benetix, Germany and the U.S.

Sonodisc has a strong track record of discovering world- music artists of great potential—examples being Kassav, later signed to Sony, and Zouk Machine, signed by BMG. The company releases around 200 titles a year, and one of its

EBA Miniam Makeba, has been re-signed to

an eculasive worldwide contract.

During her recent season at the
Dympa in Pars, Makeba said of her new
Sonodisc deal, "World music is a special
format which needs specialists to protimote and market it. I'm more comfortable with a small specialist bilet than a
multinational with no special aptitude for
world music." Shork summits recording a

new album for Sonodisc that will combine new repertoire with some old favorites. Sonodisc, with Patrice Fichet, former general secretary of SNEP (the French record industry association), now managing director, has a 15-strong team,

general secretary of SNEP (the French record industry association), now managing director. has a 15-strong team, including the sales representative. The firm works obselv with specialist outlets, such as Anvers Musique in Parks, and is particularly wite represented in the world-music departments of TRAC stores. Allogisther, the firm supplies more allowed the world.

700 sales outlets in France and 600 more around the world.

#### SCORPIO: ENGLISH LANGUAGE PRODUCT MADE IN FRANCE

Scorpio, the independent French dance music label founded by Henri Belolo, celebrated its 20th anniversary

last year with sales of \$10 million, half coming from the domestic market and half from abroad, primanly the U.S., U.K and Germary. Says Belolo, "In 1975,

Says Belolo, "In 1975, Iduring the disco boom, it yo was relatively easy to be successful in the dance field because the majors were hardly involved in it. Today, the situation is completely different. The difficult eco-

signed by BMC. The company releases around 200 Sisned O'Cemer different. The difficult economic climate means the most consistently successful artists, majors are looking for revenue from all

parts of the music spectrum, so competition is much more severe. "But by far the biggest problem we

"But by far the biggest problem we have is the obsolescence of the short-form sound carrier, the essential configuration for dance music. We try to overcome this by using completions and by releasing more product through the chabs, but it is difficult."

Despite the description with majorite and repetition with majorite and repetition with majorite and repetition with majorite and repetition a

age 300,000 units on each release. According to Bellot, Scorgio Music everages a 27 percent share of the Media Cortrol Top 40. New productors feature Hawana, Ultravox and Joan Jet & The Blackhearts. Scorgio operates in the dance, ballad, techno and rock fields and was the first to win a silver discoaward for a French techno release, "Le Dommer."

Its publishing division, contributing 20 percent of gross revenue, has the Village People and Ritchie Farmily catalogs, represents the A.R.S. catalog (more than 1,000 copyrights) in France, and has just signed a threeyear, \$400,000 sub-publishing deal with Champion.

Scorpio has 15 artists under exclusive contract, all of whom sing in English—an essential requirement, says Beloto, for the export market. PHONOGRAM'S SOUNDTRACK

Continued on page F-22

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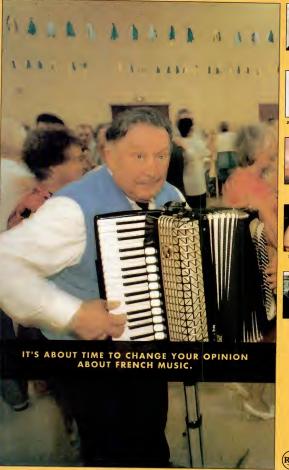
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COMPANIES Continued from page F-20

Phonogram has achieved a happy baihance between sales of national and international product, according to managing director Michel DeSouza. Traditionally strong in domestic reportoire, the company also benefited last year from exceptional sales by Dire Straits (1.2 million), Etton John (500,000), Metallicia (250,000) and, seen as 1992's surpree package, tigly fold Joe.

In the domestic division, veteran rock star Johnny Hallyday maintained his consistency, with 250,000 sies of the live album "Bercy '92," and Phonogram also scored with a limited eithor (2,000 ests only) of a 17-CD box of Hallyday's complete recordings for the company—selling at \$360 a set \$360.

There was also label success for new signings, such as the Tho Espenanca, with sales of 80,000-plus on the album "Aquarela Do Brasil," and Zabe, named "talent most likely to succeed" in the Victoires de la Musque awards.

PolyGram's creation of its Music For

Polydram's creation of its Muset for Firms department, headed by Nicole Saourat and Jacques Sanjuan, is anothting the success story. The group has long been strong in move muse with, for restance, the bound set of Nino Rota's music and the soundstrack album from "Dien Blein Phy," with musey by Geogges Lelence, But now there's extra momentum from PolyGram's own film productors, such as "Mag Of The Human Heart," directed by Vincent Ward and staring Anne Parliaud.

Says DeSouza, "Our catalog of film music runs to more then 70 albums, including soundtracks from 'American Gigolo," Cats, "Fame' and 'Robin Hood.' And the liggy Pop soundtrack for the Emir Kusturica film 'Arcona Dream' has sold more than 150,000 units."

#### FNAC'S WIDE-RANGING REPERTOIRE BRINGS IN \$40 MILLION

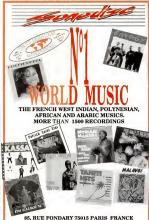
After two years in operation, FNAC Music has achieved annual sales of 220 million francs (roughly \$40 million), according to managing director Laurent

The company's 40-strong sales force is split into three specialist divisions; rock, pop and classical, it distributes a widely diversified repertoire and, given the many indie labels it handles, functions, says Treille, "as a land of federation of producers."

in addition to its own autonomous New Rose label, which has an independent eight-strong sales force, FNAC Music also distributes such labels as Pitay It Again Sam, Trojan, Grunge, Intercord, Earache, Declic, City Stang, Dive Frog, Messalor, SN Range, VeraBra and Energy.

Sky hange, veralars and Energy. FNAC's classical department handles repertoire on the Arcana, Lyrinx, Montaigne, Nimbus, Tactus and Forit Cetra labels and also supenises the company's own productions, including recordings produced in cooperation with the Barroux Music Center in Versaliles.

The company's popular-music roster includes such established artists as Willy DeVille and French-Canadian Robert Charlebois, plus up-and-coming talents such as De La Soul and Bruno Marrian. Continued on sode F-74



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#### Contacts in Cannes:

Pierre BROSSARD Maurice LEBLOND Yves CHEVALIER

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istian Escoude **Chet Baker** chard Gallian **Bill Evans** Benny Golsor Reversive Grossman harlie Haden is proud Roy Haynes
to announce the
oachim Kuhn
Signature John Lewis **Eddy Louiss** Michel Petrucciani Mingus Big Band
Humair Louiss Ponts Marcus Miller Bud Powell Richard Galliano Jimmy Rowles **Martial Solal** aurice Vander



Yes Bigot, deputy managing director, who operates primarily in an A&R capacity, uses a simple criterion when it comes to signing artists: "Will be or she make ontis that I would want to buy?"

Bigot has high expectations for Bruno Maman, whose debut FNAC album was recently released. "We also have wellestablished acts like Moon Martin, who we've signed to an exclusive worldwide contract, Manu Dubango and Carole Laure," he says, "We'll be signing a limited number of new artists this year. because of the current economic situation, which makes it more sensible to concentrate mainly on developing the artists we already have."

FNAC Music productions are marketed internationally by Wotre Music International, an associated company exclusively devoted to export business that has developed contacts with a worldwide network of importers and distributors.

#### EMI: FREDDIE MERCURY ALBUM TOPS 1 MILLION

"After a period of heavy concentration on marketing and promotion, it's time to re-emphasize the primary role of creativi-That's the view of Michel Liberman. EMI France's director of marketing, who is

realistic enough to recognize that the most brilliant marketing strategies in the

business won't move inferior productions. "Since the acquisition of Virgin." says Liberman, \*EMI has not only strengthened its market share but has also shown that it can run several companies, each with its own identity, with efficiency and onginality. The true strength of a record company is measured by the quality of its artists and

of its executives. Virgin has always had its own style, and the great thing is that the company is being allowed to retain its individuality—despite dire predictions from some in

the husiness who saw it being swallowed up by EMI. Virgin has a strong image in France, and it is vital to protect and preserve that

Gilbert Ohavon, EMI managing director, has as a major objective this year the revitalization of the Chrysalis label. which, he says, established a worldwide reputation as a highly creative and innovative independent. "Chrysalis will have its own small team to develop the international mater and also to discover and sign new French acts," says

Ohavon As far as EMI itself is concerned, one of the top sales successes of 1992-93 has been that of the Freddie Mercury tribute album, which topped 1 million sales. Other best-sellers have been Fanny

(120,000 albums). Alpha Blondy (160,000) and Joe Cocker (150,000). Looking to the future. Ohavon sees good potential in the Chrysalis signing Blonde Amer and in the distribution of the CH.2 label of Christian Hersott

> AR GOES FOR DIVERSIFICATION

Diversification is the key word in the business philosophy of Jean-Michel Fava. head of AB Productions, a multi-media independent that has four record labels. a music publishing company, three mag-

azines and a television production studio. Says Fava, "We operate in areas in which the major companies tend not to he involved. We're not look-

ing to take market share in those parts of the entertainment and communications spectrum which are already well provided for, but to exploit neglected areas. The mistake of some independent companies is to try to compete in territories where the majors are dominant. We try always to break new ground.

The company has four labels: AB Disques, Pense A Mor, DSB and Stiger. AB Disques' principal artist is Dorothee, a television personality who has a big following among young neonle. Her last album went sold, and her concerts null canacity crowds. In addition

to regular annearances on French television. Dorothee has also appeared in British TV programs, notably the 1991 Channel 4 senes "The Wild Bunch." The Pense A Moi label's main artists are Jeanne Mas, Alain Barriere and Charles Dumont, DSB represents Ultravox, Robin Beck and Baba Yaga in France. And Stiger's artists include Emmanuelle and stien Roch. AR's three publications are Dorothee

Magazine, Club Plus and Surf Et Fun. each with an average circulation of 150 000

But by far the most important division of the company currently is its television production operation, which is responsible for the TF1 series featuring Dorothee The TV arm has also produced other series, including "Helene Et Les Garcons," which has been sold to Spain and Germany, "Le College Des Coers Brises," "Salut Les Muscles" and "Premier Baisers" (also sold in Spain).

These productions, aimed at the youth market, will later be available on video. AB's record productions are currently distributed by BMG, but Fava plans ulti-

mately to create his own distribution set up which, he says, "is the mark of true independence.

#### MPO MOVES INTO MINIDISC PRODUCTION

Founded 35 years ago by Pierre and Monitrue de Poix, MPO is today one of Europe's leading optical disc manufacturers, with a work force of 450 and a gross revenue of 450 million francs (some \$82 million) annually. The company produces 45 million CDs annually and has affiliates in Spain (Techno CD, 8 million units a vear) and Canada (Disque

Amenc, 20 million CDs a The company produces 12-centimeter, 20cm and 30cm laserdiscs at a rate of 10,000 a day and last year began production of CD-1

Savs Loic de Poix, joint managing director with his brother Serge, "We have to keep up with technological elopments and he ready to adant. In 1983, noting the decline in vinvl. we took the decision

to go into CD manufacturing. And three ars later, we opened a plant in Quebec. The main thrust of our policy is always to seek to improve our productivity. Today, while retaining complete con-

areas of development which reflect the growing importance of new products such as the laserdisc. France is the world's third-biggest laserdisc market. with player penetration expected to too 220,000 by the end of this year. Each time the hardware manufacturers launch a promotion campaign, sales go up by 15,000 to 20,000 units. What's needed now are similar promotions for soft

MPO's amountion of CD-ROM discs is now running at 300,000 per day. This compares with a vinyl disc production of 100,000 daily

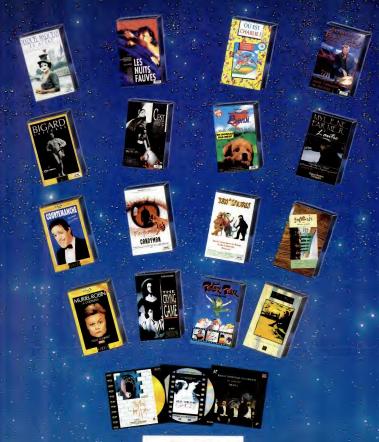
De Poix says that MPO's ambitious strategy in seeking to offset the decline of certain formats by developing produc tion of new configurations involves a heavy capital commitment. "Last year we invested 80 million francs (\$14.5) million) in developing new production ines. The company's current objective is to achieve half of its gross revenue from abroad and, in the long term, to open more manufacturing plants

in other territories. MPO will begin manufactunng prerecorded mini discs in Sentember this year. It is investing 25 milion francs (\$4.5 million) in setting up this production facility, which will have an annual capacity of 2 million units. The company is studying the production of ortable minideses

#### SELLOUT DATE FOR SUEDE

Since November last year, Squatt has been signing and developing artists on the international roster of Sony and its licensed labels. Didier Tuarlion, who heads Continued on page F-26









the label, says, "Our philosophy is to develop artists and music which appeal to us, not to think exclusively of the Top 50. This means that it often takes a lot longer for us to establish an artist. The mart to success can sometimes be a long one

"We like artists such as the English band Suede, which is a live rock group and has won high praise in the specialist press. Although they sing in English, their melodic vitality is such that they can build a good following in France, though it may

"With more concert appearances in France and the showing of their clips for 'Drowners' and 'Metal Mickey' on the M6 and MCM channels, Suede has a good chance of breaking through. MCM has featured the band in its 'La Romance Des Jades' program and this went well. Suede, which has already made an impact in the U.K., U.S. and Japan, is definitely one of our biggest hopes for 1993 \*

Another top priority for Squatt is the

group Jad Who, whose latest single from the "Fleur De Metal" album is a version of the Ronnie Bird hit "SOS Mesdemoiselles.

"We're also working on albums by Molodoi, the Maniacs, the Maracs, Burma Shave, Fishbone, Gumball and Jimiroquai," says Tualilon, "Our role is to help artists achieve wider recognition in

France." Squatt has a 10-strong promotion and marketing team and is an

autonomous company with its own budget and its own specific strategies. Squatt artists who have played concerts in France include Redman, Burma Shave, Ned's Atomic Dusthin, the Goats and Suede, who played a self-out date at the Ogale last year. A summer tour is scheduled for Cypress Hill.

#### MUSIDISC SALES UP BY 34

in contrast to the modest growth of the French record market as a whole last year, Musidisc, the French independent,

registered an increase in sales, according to managing director Antoine Olivier. "Our U.K. affiliate had success with the rock groups Levellers and Tansads, and we were able to sustain a good level of profitability because our operating costs are low, our productions cost less and we

work in a variety of repertoire sectors. In terms of French repertoire, we invest according to our means. The roster at present includes French rappers Minister Amer, Phenomenal, Style MC and the girl singer Clanka."

The label is a considerable force in the reggae field, with such artists as Pablo Moses, signed to a worldwide deal with Musidisc, Culture (licensed) and Uroy (dis tributed), and also has a catalog of 30 licensed acid jazz recordings.

In the rock field, Musidisc has groups like Asia (licensed for Europe) and Shoulders, and in jazz the company does its own productions, featuring such artists as Nygen Le, the guitarist with the National Jazz Orchestra, and trumpeter Enc LeLann. The Jazz catalog.

comprises more than 150 titles. Musidisc also distributes the recordings of

Mouth Music, a successful world-music group. Since its acquisition of the Ades label, Musidisc has become the country's biggest producer of children's repertoire.

#### COMFRACK FOR DAUTIN

Set up by Jean-Philippe Olivi, Olivi Music is a small French Independent label most noted for having helped win recognition in France for Corsican singer Petru Guelfucci. Since being signed by Olivi. Guelfucci has given many concerts in France and his records sell not only in France but also in Japan

Another artist re-launched by Olivi is Wan Dautin, whose career, after the bit "Boulevard Des Batignoles." lost some impetus. For Olivi, Dautin has recorded a new album of songs in a melancholy mood, with music written by Angelo Zuzulo. The singer will be promoting the album via a concert tour of France and personal appearances in FNAC stores throughout the summer.

Olivi has its own recording studio in the center of Paris which is well-known to and highly regarded by many French and foreign musicians.

#### ADDA SPECIALTY: BAROOUE MILEIC

Baroque music is the speciality of the Adda label, which is distributed in France and exported to territories like Japan, the U.S. and Benelux by the Wotre Music arm

of the FNAC Music company. Although 80 percent of Adda's repertoire is classical, it also releases blues albums licensed from the American Alligator company and jazz product from the Scandinavian Sonet catalog, including titles by Art Farmer, Barney Kessel and Al Cohn

Adda is run by former Polydor executive Andre Poulain, and its label manager is Sophie Louvet,

#### Continued from page F-6

gae, raga and Funk, Says talent-spotting Bigot, "His out-of-the-ordinary approach means that it could take a little while for him to get the recognition he deserves, but I'm completely confident he has a great career ahead of him." Alain Bashung: The track record of this Barclay artist is long and impressive in the well-established tradition of French superstars. At 47, he has a

whose music is a heavy mixture of reg-

discography comprising 120 songs. nine CDs and such memorable hits as "Gaby" and "Vertige D'Amour." His special talent is fusing elements of Anglo-American rock with those of the classic French popular song. His latest album "Osez Josephine" has sold more than 300,000 conies.

Jordi Savall: Another example of the fact that it's possible to achieve popular success in France with music from a wide variety of genres, Savall is a specialist in interpretations of baroque music as played in the 17th century. The Catalonian artist performed on the soundtrack of the hit movie "Tous Les Matins Du Monde," The album, on Audivis, sold 380,000 units in less than a year. It won a grand prix from the Nouvelle Academie du Disque, a Disque d'Or from RTL and a grand prix at the Festival International de Audiovisuel Musicat Thomas Fersen: This Warner singer-

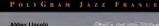
songwriter seems set to emulate the rapid rise to stardom achieved last year by his labelmate Dany Brillant, His debut album "Le Bal Des Oiseaux" has sold more than 30,000 units. 2 Unlimited: This dance group from

Surinam, which was formed in Amsterdam and produced by Phil Wilde and Jean-Paul de Coster, has had considerable success (platinum awards in Canada, Australia and South Africa) and is now making a big impact in France with its new album "No Limit."









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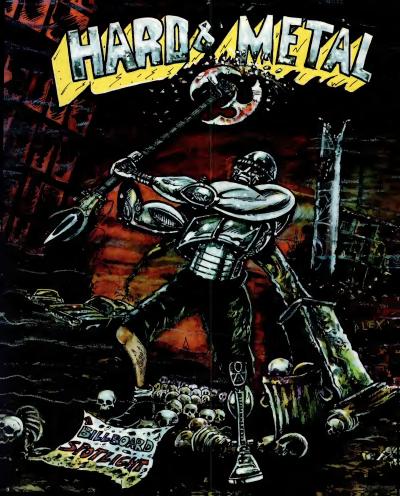
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## HARD METAL

## HOW TO PEDDLE THE METAL There Are No Hard And Fast Rules When It Comes To Marketing—Or Defining—Hard Rock

BY JIM BESSMAN

"is havy metal or hard rock—more often than not, alternative and sometimes even rap—but call it what you will: The traditional lines between these once distinct genres have bitured to the point where crossover bitured to exposing rew music. At the walls turnible down, there is more coposing rew music. At the walls turnible down, there is more record store shelves. And while getting it there is hardly effortless, in mary respect, at least it is a whole lot easier.

"You have beeny artists doing heavy metal and alternative, and them along comes Anthras doing rep, and flee? I and Body Court, then the Seattle grange acts that both the metal and atternative programmers file—and it all one form of music music marketing firm Stateboard Marketing Ld. I'll maken music marketing firm Stateboard Marketing Ld. I'll maken play loe assire because now we have two other formats, alternative and rap, which are acceptable to the metal crowd. Then there to develop draw the state of the

"This also means that there are more records to work. Five years ago, it was Metal Church, Mortal Sin and Slayer—strict-ly metal bands—and very few alternative groups. Now you hear bands like Ministry and Soundgarden on metal shows.

Everything's become universal.

Label exces like Relativity Records VP of marketing and promotion Alan Grubhatt see the early '90 sa a "hrowback to the late '60s' in terms of the blurring of musical boundaries and cutback of categories. Add Steve Sincalir, CEO of MechanicFuturist Records, "Most designations are becoming obsolete. People are shandowing labels and going back to pure

appreciation of music."

Studenly, as Restless Records national director of sales Clark
Staub notes, "The music business has changed in the
post-Jane's Addiction, Nirman, Peral I am work to where we
can sell our records in more stores because more stores are willing to broaden their catalog and try different things, It is like the
late '70s, when punk emerged because everyone was tired of the
established music genres."

But it's a double-edged sword, Statub observes. In a hard rockheavy metal universe that has now expanded into the alternative areas, there is all that much more product for promoters, programmers and relations to contend with. And with the dissolving of the line of demarcation between the formerly rigid styles, there's the problem of what exactly is heavy metal or hard rock or alternative or what have you. But that's probably best left to the philosophers, at least for now.

Suffice it to say, as does Megaforce Records chairman Jon Zazula, "The heavy metal genre is so big now it's mainstream,

believe it or not.

When it comes to marketing, though, the extended genre is still a "niche area," as Sinclair notes, adding, "We just have to work a little harder to find the niches. We have people who like House Of Pain, for instance, which has a certain appeal to a wide rock audience as well as the rap audience. So we have to create a 'coalition' of different groups of people who get behind an artist."

Mechanic's Murder Inc. is another good case in point. "It's got four-offths of Kiling Joke and Johren P Ministry Care Revolting Gooks frontman [Chris Connelly," says Sinchair. The point of the Care of the Care of the Care of the Care of the part of the Care of the Care of the Care of the Care of the Thirwell of Foetus, Paul Barber of Ministry, and Justin Thirwell of Foetus, Paul Barber of Ministry, and Justin Bis chose artists that Murder Inc. is something they should be intensed in, and communicating to the Underground because Coeffishs in an space-oscing and the Goods and Foetus (A. S. a budding Coeffishs in an space-oscing and the Goods and Foetus (A. S. a budding

But that is not all. The whole look is important. We had Dave Brubaker, who does the packaging for acts on the Instinct label—like Church Of Eestay and Moby—bring a techno look to the Murder Inc. package. So we're honing in on a particular market of popele who see this artwork and can relate it to something they like. A lot of people impulse-purchase something they haven't heard by how lat little looks.

The remix route designated by Sinclair and Murder Inc. is being followed elsewhere, John Mazzacov, VPG artist development for Mercury Records, says that a nine-minute audio remix—and accompanying estended-length video—of "Do Vou Need Some" by Mind Bomb has been prepared by Rolli Mossimon of The Young Goat. "Mind Bomb's basically a hard rock band with an alternative vitas," asys Mazzaco. "To expture both markets, we want to go alternative initially and follow up with the more readily accepting metal audience, crossing alternative to metal, since metal to alternative occurs less frequently. So we're starting at the alternative with sand the college and commercial alternative stations using the alternative remix, which is by a credible underground alternative vointed remixer."

Roadranner Records Feer Factory is also benefiting from a merits designed to broaden its base. They're a weyr heavy bard within the metal area, mixed in with industrial and grind-cover and death metal and so forth," any of the label's PFOM Doug and death metal and so forth, "any of the label's PFOM Doug death metal into other areas. So we gave the master tape to Front Line Assemble—the leading industrial band—and to premised five songs to where it's become death metal for the variation of the production of the second of the second of the production of the second of the second of the production of the second of

But where exactly do we push it? "When there's crossover between metal—a term of the past—and alternative," continues Keogh, "we don't want to reinforce the boundaries between nusic, especially with the marketolace becoming less and less

concerned with those kinds of categories."

Not that those boundaries are wholly permeable, as Megafore's Zanda contends. "As to do runsie we call pyscholelic mastic," but alternative won't embrace it, havy metal eard "embrace is, name with rock," in "oll and hard rock. So there's trouble getting radio play unless there's a major buzz, which is a nighttrane for me. Then to were'd about breeking acts—it just kind of painful for the artists and popple involved. It takes so long for pegal to calcin to because there are more interesting to the period of the content of the period of the value of the period of the period of the period of the period analysis of the period of the period of the period of the Noticowit is setting rows at college."

Columbia Records' hard rock marketing department often works cloosly with its college, alternative, progressive and even urban counterparts on alternative acts like Silverfish and climbid as well as any group Opyz. Add gave cut a tage of dimited as well as any group opyz. Add gave cut a tage of says associate director of hard rock/metal marketing Bridgat (Sp. '15' showy cought to work at metal, but the presentation and imaging seem to leaf more toward alternative. But with all arc combined contacts in retail and rode, well cover all the arc combined contacts in retail and rode, well cover all the

Like Zaula, Brian O'Neill, director of retail promotion for Pipeline Records, has a new band, 'Abentine Saloon, with a psychedelic image. "They've had success in both the heavy metal and alternative communities, so we're servicing two different CDSs—"Mind Bomb' to metal, and 'Smothered in Daisies,' which is more psychedelic, to alternative. The one that works best we'll hit up AOR with, realizing that they jump on things that do well at alternative as well as metal."

It didn't used to be that way, but rock radio has definitely accommodated the broadened gaven parameters, if for no other reason than necessity. We stay on the street and have good communication with our listeners, and the alternativehard rock mix is what we're doing now, "says Gregg Steele, program director of SNAC-29" his Las Angelse. We understand what importor of SNAC-29" his Las Angelse. We understand what imporgive [post] artists a chance, but we give our audience the call." At RBER-84 his Stal Lake City, program and music director

Cory Droper feels the current market changes more sharply. Prisons and Warrant and all those bands were hot shit is few years ago, but now it's Pearl Jam or Stone Temple Pilots. The says, adding that former "core groups." like Scorpions. Del Leppard and Mobley Crue have also given way. Before, the land and the prison of the prison was also given and the prison of the prison of

MTV has also been affected. Notes senior VP of music programming the property of the propert cally credit MTV's active rotation of Ptotam And Jetamis "interactive" video Widnig Through The Burkaces"—along with word of mouth, retail support and video promotion—for increasing album anies 350 percent inter the right release tast role in the marketing campaign." say Miller. "We also decided that we sunted to do constraing very special. We held off making the video until the marketplace was ready for it, and after three morabs in the top of the media that there was hape after three morabs in the top of the media that there was hape element (changing the brightness level exposes hidden imager) added a unjoined until morabs.

But the most important means of marketing all the new rock acts is likely the most obvious—touring. "The aspect of the band on the road is very important," says Sinelair. It might not be sexy, but nothing works like putting a band into the marketplace and letting it work the regional media."

To this end, Richard Swents, VP of A&R for Arista Records, any tast not need, to establishing recent signing Haze And Shaffie is to get the Montreal quinter in front of "the tastemaks." They take classic. The elements of hands like Led Zeppelin, Black Sabbath and the Doors and offer a modern interpretation, which baunces between old-shool formats that are not dissolved." says Swert: It sadd that a long-term development. They are the same classic shools are supported to the same control of the same classic shools. The same classic shools are supported to the same classic



Ministry

street buzz generated from heavy touring, including underage shows targeted at 164 1-16 15-year-of-"skaters" demographic. Of course, then the kids have to find the product in the stores. There's a glat to estir Coming now, and there has to be a saturation point," any Frank Conge, owner of the hard-rick specially store "Stattered in Gleveland," And with the industrial cludy store "Stattered in Gleveland," And with the industrial of the control of the 1 get stuff in and wonder where to put it and sometimes put it in the wrong section.

Gro Laerza of Gro's CD Cellar in Brooklyn doson't even bother with genre sections. "I have a hard music store," he says "and don't have any categories except for pop shit in one section—and rap, which is doing major crossover with Arrested Development, Digable Planets, Rage Against The Machine and House Of Pain."
"Pipeline's O'Neill brings different marketing strategies to

different stores. "I'll emphasize a heavy track at certain stores with a strong heavy metal clientle like Ciro's and Aces Records in Tampa,." he says, "but at the more alternative mom-and-pops, I'll stress a band's psychedelicness. But with the chain



otsom And Jetson

stores you have to make sure you don't pigoonhole a band as a metal band, with in-store plus just in the evening for the younger clientele. And you try not to get into the Catch 22: If you like metal, there's a good chance you'll like this, but at the same time if you hate metal, it doesn't mean it should be written off."

So it all seems to come back to the question of where to put it, what to call it. Think the market is asying that if it falls within a wide scope of music, don't exclude us.", says Keogh. "Concrete Marketing is using the term 'hard music,' and Sugar is on the hard music chart. Now [Sugar's] Bob Mould has always been considered alternative, and a lot of alternative music falls within that scope."

Then again, does it really matter? "Heavy metal, alternative, hard rock, rap... I hate to sound boring, but it doesn't make an difference," says Val Azzoit, Atlantic Records senior VP/GM.
"It's so fucking obvious, I can't figure out why it took so long: It's the same music!

"We in the industry like categories and giving a sense of importance, but it's all the same audience. The bottom line is that this is music that's not played on mainstream radio. The same marketing tools are used—touring, press, in-store grow, word of mouth, listening parties, hip street magazines. "I think it's the same thing guitar-driven, guitar-oriented music."

#### WHAT ROCK DID YOU CRAWL OUT FROM UNDER?

Though there have been endless attempts to define and categorize their music, the one thing hard rock bands often have in common are their roots. Attempting to find modern rock's common denominator, we did some digging and asked a sampling of rockers what artist or album most influenced



Scott Ian. Anthrax

I was already a musician playing guitar, but "Kiss Alive" was the album that made me know that I was going to be in a band, play guitar and make albums and tour and do everything that Kiss does. I bought it on my dad's birthday. I had enough money to buy him a present or buy the album. I bought "Kiss Alive" and gave it to my dad for his birtbday, knowing what my dad would do with it. So I bought it for myself, basically. I had all of \$8 to my name. I was around 12 years old



Paul Barker. Ministry

I think when I was about 4 years old, before I moved to Seattle, my mom went to Europe. My brother Roland and I stayed with our grandfather in San Francisco. When our mom came back, she had a Tommy Roe record with "Sweet Pea" and the original "Wild Thing." That old Tommy Roe Record is from 1963. I loved it and bave the fondest men because of the event and the time that I heard it. It's a super teenybopper record, and the acoustic on "Wild Thing" just blew my mind. Fuck unplugged.



John Stanier, Helmet

The first song that made a significant impression on me was "Mississippi Queen" by Mountain. The first album, the one that convinced me to do music, was "Master Of Reality" by Black Sabbath. I was 7 or 8 when my hippie aunt gave me a box of eight-tracks when she moved. The Black Sabbath record was in there. I didn't know bow scary music could be, but this record scared me.



Kat Bielland. Babes In Toyland

I wanted to do music since I was very young. It was probably those old psychedelic records that my dad used to buy—old Beatles records, especially "Sgt. Pepper." That changed my life, those borns. Also the "Hair" soundtrack. Those are the two. But it was "God Of Thunder" from the Kiss "Destroyer" album that turned me on to rock 'n' roll, because Gene Simmons sang it. It sounded so heavy, mean and evil-li his soul was being ripped out of his chest. It gave me the



Corey Glover, Livina Colour

As a kid I listened to the Jackson 5 and thought, I could do that. Then I listened to James Brown, thinking it was foolish, and wound up doing it anyway. And listening to Miles Davis, I thought, wow, that's really interesting; it takes music to a different place. I listened to all that stuff because it was easy to sing. And then Hendrix, of course. I could never play a guitor like that or want to



Suzi Gardner,

I was introduced to rock 'n' roll by my older brother, 15 years my senior, so I beard stuff like the Rolling Stones and the Who while I was in diapers. Later, bands like Black Sabbath AC/DC and the Sex Pistols put me into such a rock 'n' roll frenzy, I had no other choice but to play.



Sean Kinney, Alice In Chains

The Banana Splits, because I wanted to be Bingo.



Ben Shepherd. Soundgarden

The album was "The White Album," and the song was Helter Skelter



Vinnie Paul. Pantera

I'd have to say it was Kiss. I was probably 14 when I first found out about them. They blew me away, and that's what I wanted to do-play music. It was the image, the attitude and the music particularly. That was the first thing. The second





Van and Gary Lee Canner, Screaming Trees

When I first listened to Black Sabbath'a "Vol. 4," a demonic presence engulfed my soul. The only way to purge that evil was to play rock 'n' roll. \_Ven Conner

I have no idea why MC5'a "Kick Out The Jams" had such an influence on me. It just did.

-Cary Lee Conner



Henry Rollins, Rollins Band

Ted Nugent's "Double Live Gonzo."



Chad Smith, Red Hot Chili Peppers

Black Sabbath was really cool-"Volume 4," "Paranoid." Oh, and MC5 and the Stooges. MC5 was like the first punk rock band, and the Stooges were from Detroit, where I'm

(Compiled by Maria Armoudian and Barbara Davies)

#### WITH THE U.S.' NEW WAVE ASCENDANT, IS IT OVER FOR U.K.'S OLD GUARD AND POODLE-HEAD BANDS?

BY PAUL HENDERSON

LONDON-If the late 1980s saw the U.K. playing something of a supporting role on the major international heavy metal stage while the U.S. took an increasingly dominant part, the 1990s have seen the vast majority of British metal bands reduced to bit-part players, standing hopefully but hopelessly in the wings while America writes the script and casts the starring roles. The rest of Europe, meanwhile, seems to have been effectively written out of the script altogether.

In Europe, the status of the sleek, well-oiled machine that is Guns N' Roses shows few signs of diminishing, with every move charted in the national tabloid newspapers and in cover feature in the rock press. The Gunners have long since ceased to be the biggest fish in the metal/hard rock pond and have joined rock's small battalion of "Access All Areas" elite troops alongside the likes of the Rolling Stones. They'll be major-league players for as

long as they want—or until they implode.
Metallica, in their European setting, have also broken their shackles, shed their metal dog tags and run amok. The last album saw them become MTV-friendly and take a once unthinkable leap into hit-single land. At last year's Freddie Mercury tribute concert, they catapulted into the ranks of rock's estabhment, joining the likes of Bon Joyi and Def Leppard in terms of pulling power. Megadeth could well do the same.

On the other hand, in European terms, the writing could be on the wall for many long-standing members of metal's big league, stung heavily by the changing tastes and attitudes of a post-Nirvana, increased metal audience. By drifting into rock's mainstream, such established bands as Aerosmith, Van Halen, AC/DC, Kiss, Skid Row and others will probably suffer relative-ly minor damage in a European context from the wash of metal's latest and most significant new wave. However, mediocre "poodle-head" bands would be well-advised to reach for their life preservers. So would the real old-guard screamers, including such British institutions as Black Sabbath and torchbearers Iron Maiden, some of whom now look set for mainland-especially eastern-Europe, which is still a hotbed of traditional metal. Traditional metal bands who have been virtually written off in the U.K. can still play to audiences of several thousand in Germany and Spain, and guitar heroes of the Yngwie Malmsteen school are gilt-edged commodities in France.

Almost all the "real metal" bands, including the likes of

Megadeth, Motorhead, Slayer and the purveyors of whole sub-genres of thrash, speed, death (which all do much better in mainland Europe than in the U.K.) and countless other metal alloys, have suffered varying levels of damage from PNS-Post-Nirvana Syndrome.

Until Nirvana came along, extrapolating the career path of someone like the fast-rising Mr.Big or Extreme, or British new comers such as Thunder, was a fairly unchallenging affair. Nowadays, it's riddled with complex unpredictability factors

that can deter pundits. With no national rock-let alone metal-radio, it's the rock When it comes to metal and more, Columbia's got the action, and we're





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## HARD META

FUDOR

Continued from page HM-4

press that deals the cards in the U.K., and the aces have been flipped to the likes of Nirvana, Pearl Jam, Soundgarden and Henry Rollins, who have been fully absorbed into the metal infrastructure.

intrastructure.
Also establishing a "cool" factor is industrial metal (Nine Inch Nails, Murder Inc., the currently very hip Ministry), which, incidentally, is one of the few areas where the U.K. is producing the goods via bands like Therapy?, Crowforce and

Pritchshifter.
But while industrial metal has been largely ignored, maybe as too extreme, by radio programmers and remains something of a swelling underground movement with a cult following, Nirvana, Pearl Jam and the like have found themselves radio and MTV-friendly and appealing to a far wider European audit.

ence than traditional metal could ever hope to have.

There's No Question Touring Breaks Bands, But When, Where And How Are The Crucial Queries

BY MARIA ARMOUDIAN

The may be Faith No More traveling across the country in a bread truck or Stone Temple Filots histing 10 miles across Alligator Alley to a telephone when their motor home broke down. It could be Guardian members sleep-water houses or all five Soundgarden members, two evers members have been seen and they sound the sound some cover members and the sound some significant to the sound some seen and the sound some seen and the sound some seen as a state park to sleep top their van. These are the images of a band's first tour.

Yet the value of touring for young bands—especially upand-coming hard rock bands—is unquestionable, as it provides so many opportunities for the band to create a solid fan While the new wave continues unabated, some of the hottest tickets around (and the coolest T-shirts to be seen in) are for bands such as Pantera, the Rollins Band, Soundgarden and Alice In Chains; and the excellent Stone Temple Pilots, Screaming Trees and others are measing behind them. The "old school" seems to be crumbling.

The biggest hurdle standing in the way of any analysis of the UK-European state of heavy metal in 1958 is the term itself. With seemingly insurmountable problems of categorization and inside the original confused lines of besparation and linkage between what is and isn't heavy metal, attempts at a comprehensive and contemporary definition of the multi-colored, multi-limbed beauti that it are plantation for the multi-colored, multi-limbed the state that it are plantation for the changes that are currently wereing through metal, is another mine field disoughers.

base and for the label and management to coordinate marketing and promotion efforts in each city. As Metal Blade Records president Mike Faley explains, "Pans of hard rock and metal are loyal fans. They want to see the shows, buy the album, pay for the tickets and the T-shirts. They look at touring as a means to continue seeing and supporting their bands."

And a live performance of a hard rock band differs from that of any other genre, according to Hilly Krystal, owned of Manhattan's renowned rock venue CBGB's. "Hard rock bands have to tour more than anybody," he says. "High-energy shows like that are not only entertainment—they are a

Adds Steve Stewart, Stone Temple Pilote' manager, "Whee, you see kids in the pit with sweat dripping off of their fees, mouthing the lyrics to the songs, that's the strongest bond they can have with that hand and their music. Listening to a song on the radio or watching a video on a small screen doesn't have that immac!"

In fact, touring is so important that it's even a criterion for many A&R decisions. Derek Oliver, senior director of A&R at Atco/Eastwest Records, elaborates: "Touring is an essential part of signing a band. That's what broke Pantera and Dreum Theatre. When I consider signing a band, I don't just consider the record; I also consider their live performances." And, of course, there are invaluable intangible benefits, such as the growth and development of the band as live performers and as participants in their own career development. Jim Guerinto, A&M Records' senior VP of marketing, comments, "Durring offers bands the opportunity to understand their role on the road; it teaches them how to put on great shows, how to talk to people and develop relationships. And if gives them a series of their own contribution to the process."

Although consensus surrounds the importance of touring, discussions regarding tour strategies elicit disagreement. Take timing, for example. When should a hand tour? Oliver believes that, as son as they are done recording an album, the band should his ton as they did not be the momentum going.

Many bands do tour prior to releasing their first album. Many bands do tour prior to releasing their first album. According to manager Warren Entner, Rage Against The Machine played West Coast dates as well as two Lollspadoza dates and toured Europe with Suicidal Tendencies—all prior to the release of their record. This effort, coupled with a free cassette sampler distributed at European dates, set them up for their return, they sold out club venues on every date.

for their return; they sold out club venues on every date. However, this practice is much debated. "Although I veseen touring prior to the release dates work to a band's advantage, I've also seen it use up a lot of support on the front end to the property of the support of the front end stances. I'm even in favor of waiting until we've built a foundation before touring a band. We waited until the second record to tour Cannibal Corpse, and it paid off in terms of larger audiences and cost-effectivenes."

Entire, on the other hand, does not delay under virtually any circumstance. I would neve wait until a record hapens, "he says. "We make the record hapens, he says. "We make the record hapens on the read." A second debter arise on the subject of package touring. At a time of rising touring costs, many bands buddy up to maximize tour dates." You put three interesting bands on a bill." and you're able to aplit the bill with other record companies and rippe the premotion dollars."

President of Megaforce Records and Crazed Management John Zazula adds, "You can create an event and play for 300 to 500 people rather than 100."

Continued on page HM-8





You know, we're just SICK and TIRED of all you balding adolescents laughing in front of our backs about the phrase MCA METAL when the closest you've ever come to a mosh pit is the two seconds you pause on Headbangers Ball on your way to the Home Shopping Channel. So to everyone who thinks we don't know metal, we got three words for you: FLOTSAM AND JETSAM. That's right, breaking in your face RIGHT NOW with the album CUATRO, sold-out shows coast-to-coast and six straight months in the Metal Top Five. GOT IT? So if you have a problem with that, folks, you know what you can do. Just get off that worn spot in front of your mirror, pop a few Geritol, roll this magazine into a nice tight tube and send it wading through the darkness, OKAY?



TOURING Continued from page HM-6

This is precisely manager Susan Silver's strategy, especially with Alice In Chains' initial tour, "Alice In Chains had a

diversity but hadn't an independent foundation." she explains. "So I mixed up their audiences by sending them out to different audiences, first with Extreme, then Iggy Pop, Megadeth, Clash Of The Titans and finally Van Halen.

These mixed musical packages are practiced more frequently since the current fusions of alternative rock/metal music. Annie Patton, a manager at Steve Moir Company, comments, "It's no longer exclusively death metal, punk or alternative for the kids, because there is so much great musicwhich opens new touring possibilities even more.

Unfortunately, however, some boundaries still exist—as
Zazula discovered when he toured Nudeswirl with Flotsam And Jetsum, "That was a big mismatch," he says, "They were two completely different genres of music, and it didn't work

Still, many advocate solo touring for young bands, "I prefer a band to headline their first time," says Guerinot, "because they tie up the radio promotion, occupy marketing space, and aren't the last paragraph in a review. And, ultimately, the band has to survive or fail based on its own merit."

This theory diffuses into the area of arena tours as well. Recently, Stone Temple Pilots passed on the opportunity to tour with Aerosmith. Says Stewart, "Stone Temple Pilots have done only two U.S. tours. We're still developing their fan base and have a problem with people sitting in the fourth balconv wondering who they are

Anthrox also turned down many major arena tours. Zazula explains, because "the hand and I felt it wasn't the vibe we wanted to maintain. A lot of fans won't show up if they will only see Anthrax for 45 minutes before someone else's show. They want a two-hour Anthrax show.

Yet for many independent companies, an arena tour is a dream come true. "For a band like Sepultura, who is too heavy to get radio or MTV exposure, touring is their only outlet, says Scott Givens, product manager at Roadrunner Records. "So for them to land on Ozzy Oshourne's tour, as they did, one show exposes them to what might otherwise take an entire tour

Faley adds, "I figure a band will win over 5 to 10 percent of the audience supporting an arena headliner. That could be 750 to 1,000 people per night—the difference between gold and platinum-and it gives us much greater validity when we approach radio and MTV."

So, how much difference does touring really make for young bands? Most rock/metal careers were built on it. Entner insists that Faith No More's success is attributed to their

"Animal Bag's attendances and record sales have tripled," says Annie Patton. "And according to SoundScan, sales jump both before and after the actual concert."

Finally, the big challenge of marketing a young band is to make the most of the tour. It's far more than the performance alone. "Obviously, the ultimate is to play to a full room," says

Patton. "We really have to work to achieve that by advertising and working with the local press, retail, radio, cable. Joe Grillo, Atlantic Records' progressive marketing manag er also uses bag stuffers at retail stores and sends fivers and newsletters to about 50,000 members of the Atlantic Records fan club to alert them of upcoming hard rock concerts in their areas. "We also give away as much material as we can." he

says. "Additionally, Atlantic Records has 24 college representatives who produce n-campus promotions, listening parties. and promotions with the hip clothing retailers and restau Other common practices include low ticket prices and give aways of music and tickets. And most agree that making friends is crucial to the process. "I have Animal Bag walk through record stores and just talk to people," says Patton. "Kids grow with a band and continue to support them. The worst is to not have worked the community when you had the



opportunity."

Our 'Hard & Metal' cover artist is Russ Jones The Ovnerd Calif based illustra tor writer has drawn and designed for toriwriter has drawn and designed for every major comic-book publisher and is the founding editor of Creepy and Eeric magazines. He's also the author of some 28 books, including "The Vampire Tapes," "Curse Of The Pharaohs" and "Claw.

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For more information on the Concrete Corner, call or write Amy Slack at: Concrete Marketing, Inc., 1133 Broadway, Suite 1220, New York, NY 10010, 212-645-1360, fax 212-645-2607.

#### Concrete Marketing and SoundScan Introduce the Hard Music Chart

New York - Over the last it is mostles, Courses Medicality in the Manie Chipp, "I hard Manie Chies In the Steel Steelings," I hard Manie Chies I the Steeling Steeling Chies I have been compared by the compared by Counties the point of sale result of counties cheer that appears not hap page is compiled by Counties Chies Chies I have been considered by the Chies Chi

Hanner, M.E.A.T. and custed word and steen U.S. Egyoms publishment on The Aquistan, Realizative and Good Times. Publishment on The Aquistan, Realizative and Good Times. "SoundScant is now the only viable after tracking took making this the uldiments Hard Masic Chart," comments Bob Chappardi, owner of Concrete Marketing, Inc. "Our own industry meets to recognize the importance of Hard Music, mointy meets to recognize the importance of Ward Music, mointy meets to recognize the importance of Marie Music, mointy meets to the control of the Cont

For more information on the SoundScan Chart, call or write Dennis Halby at: Concrete Marketing, Inc., 1133 Broadway, Suite 1220, New York, NY 10010, 212-645-1360.



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¥		1	THE SOURDSCAN CHART IS COMPUTER T RECORD SALES FROM THE TOP H	ABULATED FROM ACTUAL, OVER-THE-COUNTARD MUSIC STORES IN THE COUNTRY
THE WEEK	2 writ ABO	WINES ON COMMIT	ARTIST	TITLE
1		1	PORNO FOR PYROS	PORNO FOR PYROS
2	-	1	VINCE NEIL	EXPOSED
3	-	2	AEROSMITH	GET A GRIP
4	-	2	PRIMUS	PORK SODA
5	1	25	STONE TEMPLE PILOTS	CORE
6	2	8	GREEN JELLY	CEREAL KILLER SNOTRK.
7	4	40	PEARL JAM	TEN
8	5	31	ALICE IN CHAINS	DIRT
9	3	7	COVERDALE/PAGE	COVERDALE/PAGE
10	-	1	JIMI HENORIX	ULTIMATE EXPERIENCE
11		1	BRAO	SHAME
12	7	38	JACKYL	JACKYL
13	9	30	SOUL ASYLUM	GRAVE DANCERS' UNION
14	6	63	UGLY KIO JOE	AMERICA'S LEAST WANTED
15	11	6	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
16	12	40	METALLICA	METALLICA
17	13	10	VAN HALEN	VAN HALEN LIVE:RIGHT HERE
18	17	14	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE
19	23	28	OREAM THEATER	IMAGES & WORDS
20	14	9	LIVING COLOUR	STAIN
21	18	40	PANTERA	VULGAR DISPLAY OF POWER
22	25	33	QUEEN	GREATEST HITS
23	21	40	SINGLES	SNDTRK.
24	26	40	MEGADETH	COUNTDOWN TO EXTINCTION
25	15	4	ARCADE	ARCADE
26	10	4	TOOL	UNDERTOW
27	32	25	NINE INCH NAILS	PRETTY HATE MACHINE
28	22	26	BON JOVI	KEEP THE FAITH
29	28	16	WHITE ZOMBIE	LA SEXORCISTO : DEVIL MUSIC

The SoundScan Hard Music Chart is available each week through SoundScan or can be seen bi-weekly in FOUNDATIONS Magazine. For a sample copy & subscription form, contact Michael Moses @ (212) 645-1360.



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## **BMG Takes Pulse! For CD Sampler**

#### Promo One Of Many For Tower Records' Mag

■ BY CATHERINE APPLEFELD NEW YORK-RMC Distribution has onne directly to the source in its quest to take the pulse of the active music

The record company has joined forces with Tower Records' Pulse! magazine to disseminate two similar versions of a new multigenre CD sam er, which features such diverse BMG abel acts as rocker Annie Lenox, sax star Kenny G. alternative-rock act 700 Miles, Latin group El General, and

Godfather of Soul James Brown. The samplers have been inserted into 50,000 copies of the May issue of the publication which is available free of charge at all Tower stores as well on for \$9.05 at nonrestands in colors of tice. The issues containing the complex

are wrapped in a poly-bag. "We wanted to put the sampler in Pulse! as a way to put the music right in front of the Tower consumer, because certainly most of their natrons says Rick do read the magazine." Bleiweiss, BMG senior VP of marketing, who initiated the project, BMG has linked with several other chains for promotional CDs, including Musicland and the multistore "Huge Hits & Outrageous Opportunities" promotion in the winter.

Pulse! also has had its hand in the sampler business of late. The 10-yearold publication has been offering subtion samplers each month for the past two years. Its first sampler nucluing a portion of open advertising dollars was a multilabel compilation called "Groovology," which touted new modern-rock titles and which publisher Mike Farrace says generated "a real positive vibe."

The success of that sampler paved the way for the current "BMG/Pulse! Sampler" and a second "Groovology, which will be out in the June issue of Pulse!, according to Farrace. While he envisions the Pulse!-label sampler connection continuing to blossom and grow in prominence, he does not want to oversaturate the market. "We're not going to ram [the samplers] down everybody's throat. We're going to work on them when they make sense.

To berald the current BMG promotion, a full-page ad appears in all 300,000 copies of the May Pulse!, regardless of whether they contain a sampler. Additionally, all issues house a freestanding coupon good for \$2 off the CD albums of the acts featured on the compilation; the coupons are good through May 26. Farrace says mounted copies of the sampler adver-

tisement have been placed near the nter at several Tower outlets. Of the 50,000 BMG samplers, 35,000 are included in in-store issues while 15,000 are inserted in newsstand copies. And in true joint-venture style, BMG selected the stores to carry the

samplers: Tower chose the newsstand The cutlets that contain sampler is. sues are the downtown New York loca-tion, Chicago, Cambridge, Mass., and three California locations: Hollywood, Woodland Hills, and the Stonestown store in San Evansiano In determining the newsstand loca-

tions. Farrace says, "we picked major cities where we don't have stores These locations include Dallas/Fort Worth, Denver, and Cincinnati. Although BMG and Tower have and will continue to experiment with cassette samplers, both agree this particular promotion dictated the CD for-

"The ambitious, aggressive music buyer is a CD buyer," says Farrace. "That is the medium the real speculators and opinion leaders choo

Bleiweiss concurs, and adds that because of the genre-busting nature of the sampler, "with a CD, if someone hated an act or a style, they could skip over one track. One thing we believe (Continued on page 89)

Exposé Poses At Macy's. Arista Records act Exposé stopped by Macy's Herald quare store in New York for a promotion for Edwin Jeans and Details magn Shown in top row, from left, are James D'Adamo, account manager, Datails: Paula Lewis, in-store merchandising coordinator, Edwin Jeans: Marit Hedeen, sales coordinator. Edwin Jeans: Evan Jahn, national sales and marketing coordinator. Arista Records; Kelvin Belden, merchandising manager, Details; Robert Wieger, national product manager, Arista; Andrea Smayda, special events coordinator, Macy's; Monica Bella-Bragg, director of special events, Macy's; and Despina Gianopulos, special projects manager, Datalis, In front row, from left, are Exposé members Jeanette Jurado. Ann Curless, and Kelly Moneymaker.

## Finders Keeps N. Ohio Customers Coming Back

RY FOWARD MORRIS

BOWLING GREEN, Ohio-Bars and bookstores come and go here like shooting stars, but in this university town of 28,000, Finders Records & Tapes has become an institution through its wide stocking of hit, special-interest, and catalog titles and its easy-browsing atmosphere. Finders also functions as a ticket outlet for major concerts held in Toledo, 22 miles to the north.

"We opened up our Bowling Green store in 1971," recounts owner Greg Halamay. "Back then, we were one of the original independent stores in northwest Ohio. The record business then was fairly strong, especially in regard to being so close to a college campus." Although Finders is on the town's main thoroughfare, it still is within a five-minute walk of Bowling Green State Univ

"After a couple of years," Halamay continues "we noticed that a fair amount of our customers came from Findlay (another small college town 25 miles south of Bowling Green]. "So in 1975, we opened up our second store in Findlay.

The Bowling Green store has about 4,600 feet of floor space. Its high walls

are adorned with merchandise and posters. The store dropped all its vinyl albums several years ago, when it became apparent that CDs were here to stay. However, the Bowling Green store still carries a selection of 45rpm oldies, "(The oldies market) is there you have so many old record buyers

to a slight degree. It's one area that I've really not concentrated on. But who are a little distraught because vinyl is no longer available. I think there is a select market out there. So

The store does not stock any DCC or MiniDisc albums, Halamay reports, primarily because there's virwe're going to pursue it a little bit tually no demand for these formats.

what hannens



try decision to drop the longbox for CDs, but he says he wishes labels would put the artist and album title on the top edge of the alpha boxes so customers wouldn't have to lift the boxes out of the bin when they're browsing. stronger than we have, and we'll see Finders carries a remarkably di-

verse collection of musical types, although its clear priorities are rock and non. The store is divided into two large rooms, with the popular titles in the entry section and the genre music concentrated in the other area.

While northwestern Ohio is hardly a hotbed of country music, Halamay says he has enlarged his country sec-tion considerably, "We've noticed a strong increase in country sales, [particularly] with the crossover artists, Halamay observes. "It's quite noticeable that the college market is also drawn to country music much more so now than any other generation that I've noticed '

Of his merchandise line, Halamay says. "We sell basically blank tapes and closely related accessories to the tape and CD consumer. I'm really not into any other paraphernalia or related accessories, other than your tra-(Continued on page 92)



Univ., located only a few blocks away. (Biliboard photo)

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#### Retail

#### Musicland Takes A Cue For Increased Growth

OFF TO THE RACES: During the last two years, The Musicland Group has retained its lead as the country's fastest-growing music merchant, although its pance has been anomewhat slower than during the late '80s. But look for the Minneapolis-based merchant to get back on the fast track this

year.

At its annual meeting, the company announced it will spend \$60 million during 1956 in opening new stores and refurbishing existing outlets. According to a press release, the company plans to open 65 new music stores and 70 new Suncoast Motion Picture Co. outlets. In addition, Musicland's test of its On Cue concept—small teston stores that offer music, video, and books—will get more aggressive as

the chain plans to open an additional 15 to 20 units. At last count, there were 13 On Cue stores open. The company also reliterations to the company also reliterations.

sted its intention to open 10 more to open 10 more Media Play outlets. Media Play outlets Play outlets are 40,000-50,000 aquare feet and carry musis, books, video, and other entertainment software. According to Musiciand executives, Media Play is expected to generate 86 million to \$10 million in sales per store. (Media Play will be profiled in an upcoming issue of Bilboard.)

ing issue of Billhoard.)

Overall, the \$60 million Musicland
will spend on expansion and refurbishments represents about an 83% increase over last year's total, when, according to the company's 10-K filing
with the SEC, it spent \$36 million on
those activities.

Although Musichaud is moving forward in the malis and in strip centres, some competitors wonder how mall developers fiel about the Minneapolisside their malis, which in many cause contain a Musichaud or Sam Goody. Those competitors suggest Musichaud, chant, may be antagonising developers, upon which the Minneapolisbased chain is no dependent for locations. But Bruce Busseman, erefor VP time to that issue since, after all; his ha a big stake in malis just as the developers do. Media Flay is being devel-

LAST CHAPTER? Flip Side, the Chicago-based merhant that sold is stores to Rose Records in an attempt to make it teelf filesally sound (fill-ideally sound) fill-ideally sound (fill-ideally sound) fill-ideally sound (fill-ideally sound) fill-ideally sound (fill-ideally sound) fill-ideally fil

largest unsecured creditors, according

to the documents: WEA, which is owed about \$729,000; Sony Music, owed about \$362,000; PGD, owed about \$310,000; CEMA, owed about \$287,000; BMG, owed about \$261,000; Uni, owed about \$203,000; and M.S. Distributing, owed about \$149,000.

CLASSICAL GAS: Allegro held its annual convention at the Signature in the Signature of the Signature of the Signature located on Lake George. The met proved very informative as each label distributed by the Portland, Orebased congang gave a preview of what more valuable was the Informat exchanges on the classical bit that took place during dimense and at cocklain tourn . . . . liaving just attended Allebutiness was detected in full, Truck butiness was detailed in full, Truck

found it curious that in the May 15 issue of Billboard, Michael Koch, CEO of Koch International USA, proclaimed his company the only "true independ-

"true independent national distributor." A source at Allegro notes classical distributors like Allegro and Qualiton distribute labels on an exclusive national basis in the U.S. as well.

BREAK IT UP! Bassin Distributed to the control of t

F YOU CAN'T BEAT THEM: Most savvy retailers know direct marketing will be a force to be reckaned with in the next century, and those merchants already are making plans to compete in that arena, as well as against that arena. For example, the Macy's department store chain recently announced it is condsidering its own 24hour, home-shopping cable network, according to the May 3 issue of the Wall Street Journal. While music merchants may not be going public with their plans the way the departmen store chain did, you can be sure that In places such as Minneapolis; Torrance, Calif.; North Canton, Ohio; Sacrumento Calif: and Amarillo Texas people are hard at work on positioning their chains for the direct-marketing wars that are bound to take place in

MAKING TRACKS: JazzMania Records has assigned distribution on the East Coast to New York-based Twinbrook Music.

ON THE MOVE: Dusty Bowling has been named VP of purchasing at Aliquippa, Pa.-based Rank Retall



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These product formats have been big hits behind properties like The Little Mermaid. Beauty and the Beast, and Aladdin. And with all three formats introduced behind the theatrical re-release of Snow White and the Seven Dwarfs, here's yet another uniquely profitable opportunity to take advantage of?

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## **Undate On Jazz Discovery: Restless Pets Buck The Majors**

VP of sales and marketing Svd Birenum drooped by last week to undate DI on the Santa Monica, Calif.-based company's progress since its November 1991 purchase by brothers Jac and Keith Holzman (Billboard, Nov. 30, 1991). Jac, of course, is well known as

a founding father of Elektra Records. You may recall that the Holzmans purchased the Discovery/Trend catalog from the late Albert Marx. To date, the new Discovery has issued some 130 titles from the label's valuable jazz list. Artists include Paul Desmond, Gerald Wilson, Alan Broadbent, Clare Fischer, Tommy Tedesco, Art Pepper,

and Bob Cooper. But Rirenhaum notes the label has attempted to point itself in a contemporary jazz direction with its album "Body Heat" (a collection of soundtrack music performed by a solid group of West Coast iszzmen) and "Tigress," the de-

but of saxophonist Sonya Jason. "We'd like to think we're moving into more mainstream vein, but with the indubitable stamp of Jac Holzman,

avs Birenbaum. The company also is striking out into pop-oriented terrain with the June 15 release of vocalist Toni Price's debut. Swim Away Readers with good memories may relast year on Antone's Records' shortive offshoot Alone Star.

According to Birenbaum, he and Jac Holzman were "completely blown away" by Price's performance during NAIRD in Austin, Texas, last year, At that point, Price's album still was set for rease on Alone Star.

However, Discovery sealed a co-release deal with Antone's following MIDEM this year, after meeting with Harry Friedman, who had leaped from Austin's Amazing Records to Clifford Antone's label, Price's future albums also will come out under the Antone's/Discovery rubric.

Discovery plans six to eight new titles this year; one is a Paul Simon songbook from pianist Bill Cunliffe of the "Body Heat" Jazz At The Movies Band.

"It's been an interesting transforma tion of the label that we acquired," Birenhaum says. "Jac has pushed the label into a more mainstream positioning. But Discovery isn't neglecting its roots: Just out is a quartet of titles from the old Elektra Musician jazz line, by Bud Powell, Eric Gale, Kevin Eubanks, and Dexter Gordon.

EXCLUSIVELY REP-ED: Speaking of Antone's, that imprint and its new offshoot, dos records, will be handled

exclusively by the REP Company dis tribution consortium. The latter label coming are albums by rockers Loose Diamonds, guitarist/songwriter Stephen Bruton (well-known for his work with Bonnie Raitt), mandolinist Paul

usse, and (finally!) singer/songwriter David Halley REP also will exclusively handle contemporary classical imprint New Albion. classical label Intercord, and non-CEMA titles from contemporary Chris-

tian/gospel giant Sparrow Records.

by Chris Morris

Fr. AG WAVING: The Buck Pets' move from a major label to an indie has provoked a positive reaction in singer/guitarist Chris Savage.

"Relief is a very good word for it-a lot of relief," Savage savs, "It's good to be with people who actually seem to be competent, and good at their jobs." The Buck Pets, a product of Dallas' Deep Ellum music scene of the '80s. made two albums, a self-titled 1968 debut and the 1990 follow-up "Mercurotones,"

for Island. The group's third release. "To The Quick," was just issued by L.A. indie Restless Records. Savage's sour memories aren't terribly surprising, for the quartet's tenure at Is land took place in a period of upheaval; while the band was pacted there, the company was sold to PolyGram.

"We got kind of lost in that shuffle," Savage says, "I don't know how much interest there was in us, and I don't know if they knew how to deal with us, with a guitar band ... It changed every other month. Restless has been a complete change."

Another change is the Buck Pets' fervent return to a harsher, punk-dominated sound on "To The Quick" after the somewhat more manicured studio work heard on the first two records. The new um's co-production chores were handled by Ted Niceley, who also recorded

"We figured he was a punk-rock pro-' says Savage. The band also avoided recording in Los Angeles, Savage adds. "I don't really like Los Angeles, Leaving is OK, though,"

and drummer Ricky Pearson, hasn't solidified tour plans yet, according to Sav-"We're looking at some dates in July-I'm not exactly sure where, or with who," he says. "I'd just as soon go The band, which also includes guitarist. out on our own, do the clubs again."







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#### PULSE!/BMG PROMO (Continued from page 87)

is that it is important to expose people to as many types of music as we can rather than presupposing a consumer will hate a certain type of product. You never know when you might get a con-

He also says the bulk of a cassette would not bode well for placement in the magazine. The CD samplers are packaged in a flat cardboard sleeve. For Farrace, the main goal of the BMG project, like all other Pulse! promotions, is to clinch record sales for Tower. But creating a positive link with the readers also is important. "We want to give our customers some-thing fun," he says. "Every time we give away something like this it rein-forces that Pulse! is interested in the consumer and fun."



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ARGEST DISTRIBUTO

#### Duran Duran **Tours World Via Vid Concert**

BY CARRIE BORZILLO

LOS ANGELES-Capitol Records out Daven Duren ombarked on a mini world tour May 14, when hundreds of fans were expected to cram into record stores in Los Angeles. Londou, Tokyo, and Sydney for the band's one-concert "No Ordinary World Tour."

The baud's performance at Tower Records' famed Sunset Boulevard store in West Hollywood was to be broadcast live via satellite to several other cit-

Modern-rock KROO Los Angeles, which planned to air the show live, and Tower Records presented the "tour."

The Tower store in London and the Hard Rock Cafe in Sydney and Tokyo were tentatively aet to acreen the concert. according to Capitol marketing di-rector Rob Gordon.

"This was actually the band's idea," aaid Gordon. "They wanted to come up with som thing different for their fans before the world tour [which begins July 14 in Tampa, Fla.], and there wasn't enough time to do in-stores."

The hand was scheduled to perform at 12:30 p.m. (PT), play approximately 45 minutes, and then address the audience at the venues in a 15-20-minute interactive question-and-answer

Approximately 350 tickets were to be given away by KROQ and Tower for the L.A.

In addition, Gordon said there were plans to have the event screened at the Hard Rock Cafe in L.A. for fans who couldn't get into Tower.

Also, Westwood One will broadcast the event live.

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Bright Lights, Big CD. Bib America offers its Metal CD Storage Tower, model C-100LK, with a pre-installed neon light system. The lighting is custom-fitted, unbreakable, and available in crystal, neon pink, neon blue, and neon purple. The tower holds 100 CDs. Suggested retail price is \$169.95. Contact Bib in



Hold Everything. The Solid Oak Multi-Media Storage Rack, model OK-MM3. from Coast Manufacturing holds 126 CDs or any combination of CDs, audiofrom Coast Manufacturing noids 120 CUs or any combination on Cus, auto-cassettes, videocassettes, video games, digital audio tapes, or digital compact cassettes. The unit fits easily on a standard 12-inch shelf, and no assembly is required. Suggested retail price is \$29.95. Contact Coast Manufacturing in Yonkers, N.Y.



Mobile Music. Zenith Electronic Corp.'s Allegro Accessories Division preser the Allegro Portable CD Travel Pouch, model ALG2027. The durable black leatherette pouch is easy to carry and features 10 antiscratch storag compartments to keep CDs safe and clean. Suggested retail price is \$12.95.
Contact Zenith in Glerwiew. III.

#### RAIN HURTS FEST ATTENDANCE

during the festival was a party thrown by Warner Bros. Records and Warner Reprise Video to mark the recent release of Lanois' new album, "For The Beauty Of Wynona," as well as a 55-minute docu-mentary titled "Rocky World" (named after the final cut on the CD), which was released on VHS and laserdisc. The evening began with a screening of the film, direct-ed by Philip King and chronicling is' development as a leading record producer and recording artist. Immediately afterward, guests were bused to Lanois' French Quar-

ter home/studio for a party high-

lighted by a performance. Gearing up for a December open-ing in downtown New Orleans of its next club. House of Blues threw two promotional parties during the last weekend of the festival. Hosted by House of Blues Productious partners Michael Murphy and Isaac Tigrett, the party featured a com-puterized CD-ROM sound system that coordinates its blues and R&B playlist with projected video biogra-phies of corresponding artists. The

sound system already is in place in the House of Blues that opened in the House or Blues that opened in Boston last winter. Along with the New Orleans site, an additional two clubs are scheduled to open in Hol-lywood, Calif., and Chicago in 1994.

Murphy also was busy on the fes-tival grounds. For the fourth year, his production company was taping the event for Japan's largest public broadcaster, NHK. The 21 acts taped will be edited into five onetaped will be edited into five one-hour segments and a one-hour pro-gram of jazz festival highlights. Mi-chael Murphy Productions Inc. also has secured rights to worldwide distribution, and will market a 90-min ute video of the 1993 New Orleans

Jazz and Heritage Festival. All the activity on and off the Fair Grounds translates into big dollars for the New Orleans tourist industry. According to figures released in 1992, the festival pours \$71.6 million into the local economy, with 41% of festival attendants arriving from out of town. According to Davis, economic-impact figures for this year's festival won't be available until later this year.

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## Album Reviews

#### POP TERENCE TRENT D'ARBY

Symphony Or Damo PRODUCER: Tanence Trent D'Arby Columbia 53616 Multitalented artist continues to defy categorization on latest outing, a fullblown formy into rock soul and deno styles, with some tantalizing ballads thrown in. Fierce, rockin' first single "She Kissed Me" is burning up the modern-rock airwaves. Likely follow-ups that could make the grade at alternative, pop, or R&B outlets include "Do You Love Me Like You Say You Do," a funk workout in spirit Prince; "Delicate," a sweet duet with Des'ree; and falsetto tour de force 'Turn The Page." Also included is D'Arby's theme for the film "Frankie &

#### NEW ORDER

## lic ICERS Stephen Hague & New Order Werner Bros. 45250

Synth pop outfit's decision to abide by its signature sound appears to be paying off so far, judging by the modern-rock and pop success of the first single, "Regret." Should the album exhibit the kind of

momentum the band has demonstrated in the past, tracks like "World," "Chemical," "Times Change," and "Special" could easily follow suit. The caveat is that fa longing for a breath of fresh air from this band will not get it, as everything heard here falls well within the bounds of what the group has done before.

#### VARIOUS ARTISTS/ORIGINAL MOTION PICTURE SOUNOTRACK ALBUM

Moviegoers' respo nse to the decidedly unusual notion of a black Western will determine the success of this soundtrack album for feature by "New Jack City" director Mario Van Peebles. Record itself is a mixed has with run from Intelligent um and film co-star Tone Loc. music-cum-narrative by Van Peebles' father. Melvin, imitative doo-bop from Badd Boyz Of The Industry, balladry from Vesta, gospel flavoring from the Sounds Of Blackness, and a reunion of David + David

#### Y CLEGG & SAVUKA Heat, Dust & Oreses PRODUCER: Heton Resenthal Capital 98795

#### South African artist's fourth album is a

#### SPOTLIGHT



#### CERS- Jimmy Jam & Terry Lows and Jene

JANET JACKSON

lackson Firgin 87825 Destined to be an instant smash, Ms. Jackson's latest is a glorious assortment of styles—pop, dance, R&B, rock, jazz, rap—each delivered with consumnate skill and passion. Lend single "That's The Way Love Goes" is among history's fastest-rising records; others that may match its rise include dance/pop gem "If"; piano ballad "Again"; remake of 1967 tane "What'll I Do; "New Agenda," a pro-woman, pro-black them featuring Chuck D; and "This

Time," a pop/rock epic embellished by Kathleen Battle's soaring soprano. A career-defining record earning Janet the right to operate on a first-name basis.

#### characteristic genre brew of Zulu, pop/ rock, and Celtic strains. Tone is set by opener "These Days," which brings to mind Paul Simon's "Graceland" period, except that the traditional element is supplied by chanting rather than percussion. Other standouts include "The Crossing," "Your Time Will Come," and

#### TOULON FENCE

Pop gorgeousness reigns supreme on latest album by Chapel Hill, N.C., group which is invariably tuneful and ineffably sweet. Nobody currently writing pens melodies quite as eannily as group mestermind Greg Humphreys (think early Crowded House). "Collapsis," "Poor Poor Lonely," "One Bad Habit," and lovely "Any Other Way" all sound like hits on some cosmic jukebox. Modern

us, and the sum effect is galvanized

#### NEW & NOTEWORTHY

#### AIMEE MANN

Whatever DUCERS Jon Gron, Armee Mann & Michael Hausman Image 72787

When was the last time you put on: record and wound up letting it play all day. each track so perfectly sculpted and performed that you couldn't bear to break the overall spell? Well, that's what it's like to experience "Whatever," a 13-song terstroke that's as affecting, exuberant, and offnandedly eloquent as any album you'll hear in '86. First single "I Should've Known" is already earning a strong radio and video reception, and this strong radio and video reception, and this collection has plently of ammunition in store. "Fifty Years After The Fair," "Could've Been Anyone." "Stupid Thing." "I Could Hurt You Now," "I Know There's A Word," and "I've Had It." are

just a few of Marm's potential multi

arrangements are consistently surprising,

format classica The album's

BILLBOARD MAY 22 1993

its instrumental flourishes often by Mann's engagingly savvy vocal magnetism. When people want to borrow your copy, tell 'em to get their own! DEED EDDEST

Eak \$3747 This striking, original dance-music bybrid was created when field ordings of the delicate songs of the rain forest-dwelling Pygmies were figured by produ cer Lacksman and keyboardist/programmer Michael and representation of the second section of the second sec Central African melodies shape such contained tracks as "Nightbird,"
"Savans Dance," "Desert Walk," and
the title cut. With a fragile melody that gives way to glorious choral passages, gives way to giorious enorm passages, first single "Sweet Lullaby" goes top 10 in Club Play this week.

## SPOTLIGHT



## WYNONKA Tall Ma Why

Is it country? Is it pop? Is it gospel? Who cares? On her sophomore solo effort, Wynonna (with lots of help from producer Brown) has once again crafted a record that seemlessly incorporates all of the above. As with her debut, a couple of these songs stand out and carry the show. The sparkling title cut and first single is the kind of top-down, summertime hit that should (and probably will) render

format boundaries meaningless, while

the luscious ballad "Only Love" is a

textbook great-singer/killer-song rockers, and even top 40, could have a

#### field day here

THE BUCK PETS PRODUCERS. Ted Niceley & the Buck Pets Restless 72728

Dallas quartet vaults from the majors to indie with appreciable increase in focus and serious return to its punk-skewed and serious return to us pains-scowed roots. Title cut, "Shave," and "Nothing's Ever Gonna Be Alright Again" offer a sense of band's dead-on style, which

#### minces up prepunk and classic punk styles for a ballsy brew that could light up modern rockers R & B

#### FUNKOOOBIEST

Which Doobie U B? OJ Meggs, OJ Lernal, OJ Raigh M, T-Ray Epiglimmertal 53212

Animated rap takes the local from goofy to sincere, stopping at various stations in between. First single "Bow Wow Wow has barked up the rap and pop charts. hinting at the project's crossover potential. Other highlights are "The Funkiest," "Who's The Dochiest," and Wopbabalupop," a takeoff on "Tutti

#### JAZZ

#### MICHEL PETRUCCIANI

PRODUCERS Galles Avenzac, Michael Petrucciani Pue Note 80590

Each of Petrucciani's five successive albums on Blue Note have increased in sales, and this fluent and evocative outing should be similarly welcomed by his fans, lovers of Duke's music, and late-night jazz programmers. The French pianist sely steered clear of slavish imitation and presession overarrangement, and the results show the plan to centure the essence of Ellington was a good one. The standouts: "African Flowers" and Petrucciani's Ellingtonesque "Hidden

#### SPOTLIGHT



#### WINGER Pull HODUCER Mine Shipley Santic 82485

Hard-rock act once again ai squarely at the album-rock/MTV segment on its third set. Band shines on the rare moments when it pushes the outer limits of this genre, as it does on the epic power ballad "Blind Revolution Mad"; otherwise, it toils in familiar, well-circumscribed territory. Trump card is the monstrous lead single, "Down Incognite," which is showing well on the Album Rock Tracks chart.

#### ZACHARY BREAUX Groovia' Brichox FRODUCERS Chris Lewis & Zachary Breaux NYC 4003

Rhos oriented jazz quiterist lava down clean, funky lines in his acoustic/electric quartet. Breaux solos wildly over the mani-Latin beats of Tito Puente's "Picadillo" and creates a techno-jazz version of Coltrane's "Impressions." Overlooking an overpayet er of Flack/Hathaway's 1972 hit "Where Is The Love," his blues stylings are most enjoyable on "Coming Home Baby" and the traditional "Alice."

#### LATIN

ALEJANDRO FERNANDEZ Piel De Niña PRODUCER Fedro Ramino Serry Discon/Serry 81043

Emotive son of long-standing ranchers

#### VITAL REISSUES. ARIOUS ARTISTS

Rare Chicago Blues 1962-1968

Chicago blues scenester Dayron capti a bost of blues greats at the North Side's Fickle Pickle and in other informal ettings in the early '60s; this set compile the cream of his recordings. Performers nchide Windy City standbys like Little Brother Montgomery, Robert Nighthawk Otis Spann, Big Joe Williams, Johnnie Jones, James Cotton, and the then-young Paul Butterfield and Elvin Richary out-of ers captured in their prime include Robert Pete Williams and the Rev. Robert Wilkins, Sensational recordings that perfectly catch a historic moment

#### FDOY ARNOLD Last Of The Love Song Singers: Then And Now PROCUCERS Transmin RCA 66046

Arnold was a country star who was cool when country music wasn't-doing network TV, crossing over to pop, and even fronting symphony orchestras. This two-record collection of his old and more recent recordings demonstrates why the smooth-voiced and personable star stood shoulder-to-shoulder with Crosby and Como from the '50s onward.

#### SPOTLIGHT



## ORE STRAITS On The Night

Bres. 45259 If the components of a great live

album are inspired performances, pristine sound, and memorable songs, then this release from the British veterans has the stuff to qualify However, with a recent greatest-hits package and a previous live album under its belt—and some of the songs on the current release on one or both of those—Dire Straits may not be due for another outing of this nature. The public will surely decide.

rev Vicente Fernández looks ever more like the heir apparent on fine sophomore album of classics. Young Fernández even sounds like his father nowadays as he lathers his muscular, elastic

baritone over evocative, unabashedly romantic odes such as "No Estoy Triste," "A La Vera Del Camino," "Hasta onde Estés," and "Quisiera Olvidarme De TU RAFFY ARAUJO Y LA 007

#### Aplastante Coma El Elefa PRODUCER Rafty Araujo Though slamming remix of "Muévete"

overshadows the rest of Araujo's premiere for new Hialeah, Fla., label, other power-merengue ditties "Vaya A Buscar Su Mario" and "La Muñeen" might serve as worthy follow-up entries. CLASSICAL

#### SCHUMANN: PIANO CONCERTO: ARABESKE & WORKS BY SCHUBERT, GRIEG & LISZT

Yevgeny Kissia, Vienna Philharmorec, Giulini An expansive reading of the ever-popular

concerto that immediately positions itself high among the few that provide undiltuted musical pleasure. Beauty of tone, phrasing, and organization, it's all there to eaptivate the listener. Solo pieces that flesh out the program include striking performances of two Liszt arrangements of Schubert songs, as well as Grieg's own solo piano version of his most famous song, "Ich liebe dich." **CIAMONO: SYMPHONY NO. 1; VIOLIN CONCERTO** 

#### NO 2. THE ENDRHOLIS BOOM vi, Vielis; Seattla Sympho Deles 05 3119 Delos adds to its successful Diamond

cycle with a batch of accessible works dsting from the early '40s. Romantic by design, with enough melody to attract casual as well as more demanding audition. Strong performances of the ter works (the concerto would benefit from a more persuasive soloist), and a piece (the second movement of the symphony) that's a natural for bounteous radio play.

91

SYSTUBLET, Predicted to be a springer stocker on the Billions of 200 or to ear platform confictation. NEW AND INTRODITY Highlight to war of developing acts worthy of attribute and draw elegancy of a special particles of a popular interval in the predicted by th

## Sensormatic Nearly Doubles Net Profit

RY DON JEFFREY

NEW YORK—Sensormatic Electronics Corp., whose anti-theft technology for recordings received NARM's recommendation to music retailers this year, reports impressive increases in revenues and profits for

the third fiscal quarter.
For the three months that ended
March 31, Sensormatic posted a
\$5.3% increase in net profit to \$11.8
million, from \$6.07 million a year ago.
Revenues jumped 56.6% to \$11.4
million, from \$73 million. The Deerfield Beach, Fla.-based company's operating profit (before taxes and interest payments) rose 94% to \$15.8
million from \$8.16 million.

In March, the National Assn. of Recording Merchandisers, after reviewing the electronic surveillance systems of various manufacturers, recommended Sensormatic's Ultra Max technology as the anti-theft standard. The matter became crucial after March 31, when labels stopped shipping compact discs in longboxes. Retailers worried that CDs in jewel boxes would be easy targets for shop-

Using Sensormatic's system, electronic tags will be placed on recordings at the manufacturing plants. The tags then can be detected electronically at the retailer's exits. Depending on the number and size of an outlet's doorways, a retailer could pay from \$4,500 to \$10,000 for installation of the detectors, according to the company's estimate.

Ronald Assaf, president and founder of Sensormatic, says it will take 12-18 months for full implementation of the new source-tagging system. "By the time we work with all

26

the manufacturers, get the insertion of the labels—which requires additional equipment and tool changes we figure it will take that amount of

Assaf says Kemp Mill Music, a record retailer based in Beltsville, Md., was the "first major order we received after the NARM decision." But Sensormatic, which was

formed in 1966, has been a major provider of security systems to music and other retailers for many years. Assaf estimates the company has at least a 65% market share in lose-prevention systems for music chains. He says music accounts represent 6% of the company's total domestic revenues and adds, "That's now going up."

In addition to marketing anti-thetics security devices to music chains, Sensormatic provides electronic article surveillance, cloned-circuit television, and other monitoring systems to a variety of other retailers, including drugstores and supermarkets. Sensormatic also puts source tags on videocasactes. Assaf estimates the company has a 90% share of that market.

Sensormatic also has a thriving fineternational business, deriving about 50% of its revenues from overseas. The company notes, however, that the weakness of several foreign curpound, the Italian lira, and the Spaniap poseta—hurt international results because salse in local currencies had to be converted to stronger dollars. For the nine months that ended March 31, net profit sourced 4.5% to distance to \$55.55 million.

Sensormatie's shares were trading recently on the New York Stock Exchange at \$41.75 each, a 52-week high. The stock began to soar months ago when it appeared that NARM would recommend the company's source-tagging system to music retailers.



Tower And Mountain, Quality Records reggae act Big Mountain took part in an abbum-signing and in-store performance at Tower Records is Anaheline, Galif.

Shown, from left, are Les Silver, VP sales and marketing, Quality Records: Ted Higsathoku, VP marketing, sales, and promotion, CRDI, with son Kyle; band members Jerome Cruz, Quino, Lynn Copeland, Manfred Reinke, and Gregory Bakeney; and Kimberley Joy Ferrer, publiciat, Quality.

#### FINDERS KEEPS N. OHIO CUSTOMERS COMING BACK

(Continued from page 87) ditional carrying cases or CD home

racks."
Finders advertises in the college and town newspapers, on several lo-

and town newspapers, on several local radio stations, and on cable TV. The store's chief competition is a unit of the Record Den chain, located in a mall more than a mile from campus. Signs prominently displayed in Finders offer to match the prices of any other store in the area.

Halamay estimates that his dientele is evenly divided between the campus dwellers and the townies. He is the state of the state of the state in the summer as one might suspect, largely because the summer classes at the university are so well-attended. He further credits the labels for releasing atronger titles during the summer than they used to.

Finders is open every day: Monday through Thursday from 9 a.m.-10 p.m.; Friday and Saturday, 9 a.m.midnight; and Sunday, 11 a.m.-7 p.m. He operates with a staff of 12.



Finders' high cellings enable it to display a wide selection of posters and othe music-related merchandise. (Billboard photo)

## Top Pop. Catalog Albums.

Billboard

1	2	THE CONGISTAND BISCOPE GENERAL TE SEE	I week at No. 1	54
2	4	ENYA & 2 REPRISE 26774*WARMER BROS. (10.9615 98)	WATERMARK	82
3	3	POLYDOR R25382 (7 98 EQ/11 98)	- THE BEST OF ERIC CLAPTON	105
4	1	PINK FLOYO 4 12 CAPITOL 46001 13 2015 201	OARK SIDE OF THE MOON	105
5	7	JIMMY BUFFETT A	SONGS YOU KNOW BY HEART	105
		MCA 5635 (7.9611.96)  JAMES TAYLOR ▲*  WARNER BROS. 311347.9611.96)	GREATEST HITS	
6	10	JOURNEY & * COLUMBIA 44493* (3.98 EQ: 5.98)  THE FACILES A 13	JOURNEY'S GREATEST HITS	105
1	5	THE EAGLES & 12	GREATEST HITS 1971-1975	105
8	8	AEROSMITH A 4 COLLINERA 36865-15-98 EQN 981	GREATEST HITS	185
9	6	THE FACILES O	GREATEST HITS VOL. 2	103
10	12	COLUMBIA 36860+ 15-98 EQ9-981  THE EAGLES ● ELEKTRA 60000+ 17-98/11-660	BAT OUT OF HELL	103
11	9	MEAT LOAF & ' CLIVELAND INTL 34974 (EPIC (7.98 EQ/1). 980	ENYA	105
12	14	ENYA O Allantic 81842*** G (7.98/11.98) METALLICA A ?		60
13	13	ELEKTRA 60812*19 98/15-982	ANO JUSTICE FOR ALL	96
14	11	PINK FLOYD A* COLUMBIA 36183 115 98 E0/31 981	THE WALL	105
15	17	STEVE MILLER BAND A * CAPITOL 46101*17:9811:981	GREATEST HITS	105
16	15	MICHAEL JACKSON & 20 EPIC 38112*19:00 EQ15:001	THRILLER	17
17	20	GUNS N' ROSES & 10 DE-FEN 24148* (9.98/15-98)	APPETITE FOR DESTRUCTION	105
18	18	METALLICA A 2 ELEKTRA 60396* 19.96/13.980	RIDE THE LIGHTNING	90
19	22	THE BEATLES A" SGT, PEPPER	S LONELY HEARTS CLUB BANO	38
20	16	JANIS JOPLIN & / COLUMBIA 32160* 15 98 6Q19 980	GREATEST HITS	64
21	24	ELTON JOHN  POLYDOM 512532***LG (7 96/11 98)	GREATEST HITS	99
22	25	CREEDENCE CLEARWATER REVIVAL	CHRONICLES VOL. 1	
		METALLICA 4 2 ELEKTRA 60439* (9 56) 13 98)	MASTER OF PUPPETS	17
23	19	THE DOORS A	BEST OF THE DOORS	91
24	21	ELTON JOHN	GREATEST HITS 1976-1986	94
25	30		THE JOSHUA TREE	24
26	27	U2 A* ISLAND 842296/93 (9.9816.98)	SMASH HITS	73
27	23	REPRISE 22707635NER BROS. (7.5011.00)	SO SO	50
28	26	PETER GABRIEL A 2 GEFFEN 24044-15-98/13-540	GREATEST HITS VOL. I & H	7
29	31	BILLY JOEL &* COLUMBIA 40121*411 98 EQ28 981	HYSTERIA	105
30	28	DEF LEPPARO & 10 MERCURY MINEUTS* (10 96 EQ15 98)		95
31	36	FLEETWOOD MAC A WARNIN BALLS 25401*19 98/15 981	GREATEST HITS	84
32	40	SADE & 2 EMC 42210* 15:90 (Q/9.90)	STRONGER THAN PRICE	3
33	43	MCA 12 :4:96 10.98:	GREATEST HITS	105
34	33	THE BEATLES AT COMMISSION	ABBEY ROAD	23
35	37	LED ZEPPELIN ▲ 19 ATLANTIC 19 (200AG (7 98/11 98)	LEO ZEPPELIN IV	100
36	29	DEF JAM 607 HPT KOLUMBIA (7.98 EQT1 98)	LICENSEO TO ILL	43
37	41	THE POLICE A EVERY BR	EATH YOU TAKE - THE SINGLES	84
38		BAO COMPANY A 2 ATLANTIC IF 603-14G 01-06-16-061	10 FROM 6	71
39	48	KENNY G & 7 ANSTA 8613*113.9816.981	LIVE	27
40	38	CHICAGO A REPRISE JOSEOWARNER BROS. (9.99/15.98)	GREATEST HITS 1982-1989	96
41	35	MICHAEL JACKSON &*	BAD	13
42	46	SADE A 2 EPIC 35941* 17 98 EQ11 981	OJAMONO LIFE	8
43	32	RIGHTEOUS BROTHERS & B	EST OF RIGHTEOUS BROTHERS	
44	34	BOB SEGER & THE SILVER BULLET	BANO A ' NINE TONIGHT	155
	- 54	CAPROL 12182* 11208 15 980  KENNY G A * AASSA 8427* 11 00/15 980	DUOTONES	63
45	-	THE BEATLES A!	THE BEATLES	20
46	44	LEO ZERPELIN A 1	LEO ZEPPEUN 2	19
47	47		SLIPPERY WHEN WET	54
48	42	BON JOVI A * MERCURY RESIDENT OR EQ/11/80	VIOLENT FEMMES	45
49	49	VIOLENT FEMMES A SLASH 73845 YWARNER BROS. (8 98/15 98) KENNY G A 7	SILHOUETTE	40
50	_	ARSIA 8457* (9.98/15.90)	SILHOUETTE	- 00

Leaving the contraction of the c

BILLBOARD'S VIDEO NEWSWEEKLY

|--|

'Bodyguard' For Rent In U.K. .....99 Laserscans: 'Unforgiven' Bows ...... 100

GROWTH: Visual Expressions the Pittsburgh-based rackjobber that Isunched last summer (Billscheduled to receive a video storewithin-a-store treatment. The chain began Videos 'R' Us in late 1992 at two locations with Visual Expressions in charge of inventory. Toys 'R' Us operates some

HELPING OUT: Blockbuster reportedly is making up the differlost by Worldvision Home Video to other retailers miffed at the terest in Worldvision parent Spelling Entertainment, Sources say the volume is considerable. Dealers were vocal that Blockbuster would be getting Worldvision exclusives; their pullback. ironically, is making that the case

SLOWDOWN: Starmaker Entertalnment's "Aladdin" hasn't had the legs of "Little Mermaid," which moved more than 1 million copies in the wake of theatrical and video success of the Disney title Sales have slowed after a fast probably will be buried for several weeks after Disney ships its "Aladdin" cassettes Oct. 1. Starmaker, meanwhile, is actively selling supermarkets. It has opened 35 chains through distributors, offering a half-dozen promotions. the "Saturday Night Live" series.

SPLIT RUN: San Franciscobased Syberylsion, taking its cue from the marketplace has split its mail-order catalog into audio (20 titles) and video (30 titles) for separate retail licensing. Sybervision gave up on an all-in-one package once it decided record stores really weren't interested in the video half. Extended negotiations with two studios, each of which wanted full control over distribution, gave Sybervision the time it needed to get a fix on retail and regain its financial health, says CEO Paul Eisele. Sybervision is holding on to 25-30 audio/video releases for direct response.

## Same Old Story For Wholesalers Good Rapport With Studios Tempers NAVD

BY EARL PAIGE

INDIAN WELLS Calif ... For attendees of the National Assn. of Video Distributors' May 2-5 conference. It was a case of déià vu all over sgain. As in previous years, whole salers bemoaned their financial state, while reveling in the era of good feeling that currently exists with suppliers, particularly the stu-

It has been several years since the last bloodbath, when RCA/Colum bia Pictures Home Video used oneon-one meetings at NAVD to terminate relationships with about 10 distributors. Most were reinstated later after RCA/Columbia itself went through major management changes. The lesson learned: Tidy up loose ends in talks well before NAVD, which then becomes an issueless, golf-packed four days at the Grand Champions resort hotel. "We don't let things boil up to

where they explode," said Baker & Taylor's Jim Warburton, re-elected to a second term as president of NAVD. "There are no big glaring isues or life and death." Before the conference, it was thought that wholesaler interest in buying and reselling used cassettes might get a rise out of the studios worrying about the impact on new-title pur-

However, the probing by Major Video Concepts and Video Products Distributors drow limited tentative responses Paramount thought to be the most concerned, said it didn't have enough data to reach conclusions; Columbia TriStar shrugged off the issue. Anyway, said VPD, it is reaching quotas, so why the con-

NAVD, in turn, isn't pushing hard to get studios to accept returns in 30 days because, as Warburton admitted, "it's much more complicated than we ever thought. We're merely floating a trial balloon." Except for two studios, the majors "are luke-warm to cold" about the idea. That leaves the spotlight on the

woes of the distributors that acknowledged a 25% decline in pretay profits from 1.6% of gross revenues in 1991 to 1.2% last year, despite a 2.7% increase in average sales from \$176 million to \$180.9 million, Statistics gathered by NAVD from 14 members indicate several problem areas. First is a 3.5% increase in the cost of goods sold, from \$158 million to \$163.7 million; second, the related rise in freight outlays; and third, a 74.7% jump in bad-debt write-offs, in part attributed to the collapse of deep discounter Phar-Mor (although rackjobber Levy Home Entertainment, owed millions for sell-through goods, isn't an NAVD member). Total receivables average

NAVD likes the job UPS has done delivering shipments, but finds the expense, now running more than \$30 million a year, hard to swallow. "Our freight cost is greater than the combined profits" of the membership, according to Warburton, If NAVD hadn't pushed pushed ag-gressively for a common street date-Wednesday-freight would have been "significantly higher," he added. Major Video's Walt Wiseman said Roadway Express is a good alternative in some regions, but can't deliver on UPS' one-day schedule. Wholesalers' branch expansion,

deplored by everyone, continues unabated nonetheless, usually tied to aggressive price cutting. "There'll always be those trying to expand their market share by price, but I can can get by with that," Warbur-

Despite the negatives, though, none of the established players seems to be pulling out or selling out, unless the price is right. M.S. (Continued on next page)

#### Go To Graceland Interactively On Crunch CD-ROM

■ BY CHRIS McGOWAN

LOS ANGELES-There have been a lot of Elvis sightings lately in air-ports and gas stations, and in 1994 the rock legend will make yet another posthumous appearance-in CD-ROM multimedia.

Crunch Media Corp. is producing an interactive tour of the Graceland mansion in collaboration with Elvis Presley Enterprises, which repre sents the late singer's estate. The 'Interactive Graceland" CD-ROM will allow viewers to explore Presley's home, and will include Elvis performance excerpts, home movies, and appearances by celebrity guests who will recount Graceland stories. The multimedia disc's launch is set for the first quarter of 1994 for a company that made news earlier this year with its first CD-ROM produc-tion, "The Compleat Beatles." Comp-ton's NewMedia is publishing and (Continued on page 95)

**GUESS WHO?** 



She's turned heads nationwide as the Guess supermodel and Playboy covergirl. Now, Anna Nicole Smith is Playboy's 1993 Playmate of the Year starring in her own Video Centerfold. She'll take the guesswork out of your sales, so stock up today on this sure thing. © 1993 Playboy All Rights Reserved.



Wayne And Jane. The doyenne of exercise cassettes, Jane Fonda, checks out the retail fitness of Blockbuster and chairman Wayne Huizenga. Fonda, only the third celebrity to make an appearance at chain headquarters in Fort Lauderdale, Fla., was there to ordinate her multitace line, now distributed by A\*Vision.

BILL BOARD MAY 22 1993

## **Buzz Of Interactivity:** Vid Buyers Regrouping

by Earl Paige

MULTI-NAVD: Multimedia and interactive formats became a buzz dur-

ing the National Assn. of Video Dis-tributors' annual bash at the Hyatt Grand Champion in Indian Wells, Ca

lif. Two distribution companies already leap-frogging into CD-ROM and beyond are Ingram Entertainment and Baker & Taylor, says B&T Software president/COO James Warburton, who transferred from Chicago to bead up the operation in

Simi Valley, Calif. The other two of the big four home video distribu-

tors are not idle. Major Video Concepts has rushed into CD-ROM and CD-I. ETD's Ron Ei-

senberg notes 'It's still a little

early, but we are looking at all these new configurations."

Indio, Calif.

BUYERS GROUPS REGROUP: Two long-established video retailer buying groups quietly are expanding and restructuring. One is the Inde pendent Video Retailers Assn. in

Maamabile Video Allience America, headquartered in Phoenix, has grown to 16 staffers, says executive VP Michael Weiss. Weiss, who surprised observers by jumping to Video Alliance from IVRA seven months ago, believes buyers groups have suffered so many setbacks in recent years that "we just are not tooting our horn until we have a lot of programs in place or something dramatic to talk

The buying group has made no an nouncement since late last year, when it pacted to furnish members with CinemaScore research, developed from post-theater polls of moviegoers

asked whether they intend to rent the movie they've just seen. "We are continuing and hope to expand this ser-vice," Weiss says.

Weiss witnessed first-hand the manifold problems of buyers groups when he took over as head of pioneering American Video Assn. He left. AVA to become a founding member at Video Alliance and then went on to IVRA for a time

Even more low-key these days is IVRA, admits executive VP Dan Flaherty. But the organization is moving ahead

on eeveral fronts. As with Weiss, Flaherty doesn't believe in "making announcements for the sake of

the publicity. He adds, "We published newsletter because we thought that was what buyer's groups have to do. We stopped and it has had no impact whatsoever." Video Alliance's newsletter appears every other month.

IVRA chairman Hugh Pike wants

to extend IVRA's horizons to Europe. one reason his son, Hugh Pike Jr., moved to Spain a month ago (His son-in-law, Jurg Malhaupt, heads up European operations for Rentrak.) And IVRA is growing domestically with the creation of an adult line. Desert Productions. Explicit titles re main a profit center for independent retailers provided they're handled carefully. Pike notes. "On a cost basis, it runs 7%-8% of total cost of sales but represents 23% of total store volume," IVRA research states.

Flaherty sees the home video industry entering a new phase of streamlined, direct distribution. "The U.S. is the only market with distribu-(Continued on page 98)

## SAME OLD STORY FOR WHOLESALERS

(Continued from preceding page) Distributing is a case in point. The company fielded and rejected plenty of inquiries until tempted by a re cent offer from Alliance Entertainment (Billboard, May 15). Now it is



in the midst of preliminary discus-Nor is NAVD eager to welcome

into its ranks secondary wholesalers who might replenish the loss of Schwartz Brothers and ZBS Industries. To qualify, distributors such as New York-based Flash bave to buy direct from most of the studios. The association doesn't appear inclined to rewrite its bylaws to loosen the requirements. NAVD officials wouldn't comment on the appear-

suites and by the pool One reason for video's allure is the opportunity to tap into co-op dol-lars. "There are huge amounts of coop dollars fleating around out there, millions and millions," said Warburton said, who expects wholesalers to become more efficient in the use of co-op. A firmer bottom line could re-

## Rillboard.

## Top Video Sales.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Roisese	Rating	Segmented
,	,	152	PINOCCHIO+		Animated	1940		24.9
2	2	78	BEAUTY AND THE BEAST	Wait Disney Home Video 239  Wait Disney Home Video 1325	Animated	1960	0	24.5
3	3	8	PLAYBOY CELEBRITY CENTERFOLD:	Playboy Home Video	Jessica Hehn	1993	NR.	199
4	5	13	JESSICA HAHN DANCES WITH WOLVES	Uni Dist. Corp. PBV0729 Orion Pictures		1990	PG-13	14
	-		DISNEY'S SING ALONG SONGS:	Orion Home Video 8786	Kevin Costner			1
5	NE	_	FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1998	NR	12
8	8	57	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	s	24
7	3	10	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdele Pictures Corp. Hemdele Home Video 7140	Animeted	1998	6	14
8	22	3	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayno Maureen O'Hara	1953	NR	14
8	7	32	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1998	RR	14
10	8	8	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1905	16	14
11	9	14	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR.	14
12	13	5	THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	Animated	1992	18	12
13	18	3	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video	Vanous Artists	1993	HR	14
14	12	11	SPORTS ILLUSTRATEO'S 1993	Uri Dist. Corp. PBV0730 HBO Video 90847	Kathy Ireland	1983	NR	12
15	26	2	SWIMSUIT VIDEO PENTHOUSE: THE ALL-PET	Penthouse Video	Rachel Hunter	1993	102	19
16	14	31	CINDY CRAWFORD/SHAPE YOUR	A*Vision Entertainment 50370-3 GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19
17	11	10	BOOY WORKOUT		Van Halen	1993	103	29
			LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290 Zoo Records		-	-	-
18	16	11	GREEN JELLY: CEREAL KILLER	BMG Video 11036	Green Jelly	1993	NR	16.
19	19	12	THE FREODY MERCURY TRIBUTE	The Lyons Group 98081	Various Artists	1992	NR	14
20	15	2	CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	13
21	28	78	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	6	24
22	24	13	FRIED GREEN TOMATOES	Fried Green Tornitoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	12
13	18	3	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	HR	29.
24	21	4	THE MARK OF ZORRO	FoxVideo 1663	Tyrone Power Basil Rathbone	1990	NR	14
25	21	9	LAURA	FoxVideo 1094	Dana Andrews Gene Tierney	1998	NR	19
26	RE-0	ENTRY	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Homer	1992	HR	9:
27	23	13	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Verious Arthets	1992	NR.	14
26	39	7	PENTHOUSE: SATIN & LACE II	Penthouse Video .	Various Artists	1993	RR.	14
29	20	38	THE RESCUERS	A*Vision Entertainment 50371-3 Walt Disney Home Video 1399	Animaled	1977	6	24
30	24	42	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	6	24
_		-					-	F
31	37	13	MICHAEL JORDAN: AIR TIME	ForWideo (CBS/Fox) 5770	Michael Jordan	1993	NR	14
32	36	33	ERIC CLAPTON: UNPLUGGED A	Warner Reprise Video 38311	Eric Clapton	1992	NR	24
33	35	18	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1992	NR	19
34	27	28	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Kestel	1992	PG	14
38	32	3	BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1993	MR	46
34	20	13	FANTASIA	Walt Disney Home Video 1132	Animated	1990	6	24
37	29	7	PENTHOUSE: KAMA SUTIKA	Perithouse Video A*Vision Entertainment 50505-3	Various Artists	1983	NR	28
38	RE-1	ENTRY	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	HR	19
39	32	4	THE PREMIERE COLLECTION	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	HR	19
40	25	24	BEYOND THE MIND'S EYE A	Miramar Images Inc.	.,,	+	+	10

© RNA gold conf. for sales of 50,000 with or 51 million in sales at suggested relial. A RNA platform cent, for sales of 100,000 with or 52 million in sales at suggested relial. B right paid centification for a minimum of 125 million sales at sales of 53 million in sales at sales of 53 million in sales at sales of 53 million of 125 mil

#### GO TO GRACELAND (Continued from page 93)

will release the Crunch program this fall in the Macintosh and Windows formats

(Billboard, April 17). A "linear version" of the "Graceland" title also will be produced for television broadcast and home video release, according to Crunch Media managing di-

rector Jim Mervis. He hopes to bow the CD-ROM, TV, and video editions simultaneously if possible, or "at least within 60 days of each other." The Santa Monica, Calif.-based company currently is in negotiation" on distribution deals for the various versions, Mervis adds Crunch was formed this year, its team

including film makers from Detilah Music Pictures, record producers from SoundScape International, and veterans from the video and computer industries. Stephanie Bennett is co-chair, project production and general direction, for the company. She has produced numerous longform music videos, TV specials, and films for Delilah Films, including the 1982 "Compleat Beatles" documentary, upon which the CD-ROM title was

Mervis executive-produced "Aria" for Miramax Films and has worked for Mystic Fire Video, MGM/UA Home Video, and Showtime. Ken Caillat, the other co-chair, has worked in record engineering and production for albums such as Fleetwood Mac's "Rumours.

According to Mervis, the latter band's work played a role in inspiring the crea-tion of Crunch Media. "Stephanie Bennett, who is also the head of Delilah Films, and I were interested in exploring multimedia. We met Ken Caillat in the fall of '92, and he had been putting together the Fleetwood Mac CD boxed set, going through hundreds of tidbits in the Warner vaults-rehearsals, interviews, and so on. He put together a CD-ROM demo on Fleetwood Mac, and I think we realized on seeing his demo that this was a business."

The "Graceland" project "will involve navigable movies which allow the viewers to walk through doors and maneuver within rooms, as you move your cursor to re-orient yourself. We hope to give something akin to a screen-based version of a virtual reality tour," says Mer-

For the TV and videocassette version, the program "will be in a totally linear mode," he explains. "It will basically involve self-running editions of the interactive tour, with us making the selec-tions of where you go." Mervis anticipates that part of the

CD-ROM program will involve fullscreen, full-motion video, based on Apple's QuickTime software. "Graceland will be available in versions for both Macintosh and Windows, according to Mervis, "and we have every intention of taking it to every other platform [for-mat] that looks economically feasible."

CD-ROM game, education, and enter tairment titles currently are available in versions for Macintosh, Windows, Tandy VIS, CD-I, CDTV, Data Diseman, Sony MMCD, Sega CD, Turbo Duo, and other systems. 3DO will debut this year, and Nintendo is expected to offer a CD-

based game player next year. Another possible Crunch Media CD-ROM project for the near future is a program based on the Doors. "We're cussing it," says Mervis. Bennett coproduced the films "The Doors In Europe" and "Danny Sugerman: Tales Of Glamour And Excess" for Delilah Music Pictures.

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• 6 - FOXFIRE
• 6 - THE SECRET GARDEN
• Heights: 00 ' / Base; 13'\*:18"
• Shipping Weight: 36Lbs. VHS 5630 \$539.28







# Video Previews

## MUSIC

Paula Abdul, "Under My Spell." PolyGram Video, 62 nutes, \$11.95 Within the first few n of "Under My Spell," it is clear Abdul is out to prove, despite continued allegations, that she is the sole voice oo her multiplatinum recordings. Filmed in Japan during her 1992 road jaunt, the Virgin artist bravely provides an untouched, warts-and-all perspective of a show that. ultimately, is a refreshing respite from the usual quickcut/sound-sweetened concert chronicle. Although Abdul is often out of breath and groping for notes during many of the stic dance numbers, she handles the elaborate program with considerable pixie charm.

albums of material to choose from, while gutsy renditions of "U" and "Blowing Kisses In The Wind" offer a glimose into her potential to someday leave her critics in the dust. LARRY FLICK "Things To Come—The Big Bands Of Dizzy Gillespie

Cutie-pie tunes like "Opposites Attract" and "Vibeology" will

make viewers long for the day

when Abdul has more than two

And Billy Eckstine," Vintage Jazz Classics Video (800-666-5277), 55 minutes, \$19.95 "Rhythm Is A Riff" and "Jivin' In Bebop," shot for the old

Negro movie theater market in 1946-47, showease the young modern jazz titans as well as band members who later became giants themselves: Art Blakey, Gene Ammons, John Lewis, Ray Brown, and Milt Jackson, among others. A total of 28 tunes are featured, including Gillespie's "Ooe Bass Hit" and "Night In Tunisia and Mr. B's reworkings of "You Call It Madness," "I Want To Talk About You," and Tadd Dameron's "Our Delight." Bebop nirvana. Sale price of \$19.95 returns to \$24.95 June 30.

BILL HOLLAND

CHILDREN'S "Billy Bunny's Animal Songs," Jim Henson Video 30 minutes, \$12.99.



This premiere release of Muppet Sing Alongs is a cal zoo-bilee. Hosted by Kermit the Frog, the video atars a new young Muppet named Billy Runny, Having driven his mother crazy by tantly singing the same song. Billy ventures into the There, everything from

gophers to bears and termiter to frogs (of course) teach him their special melodies. It's a cute concept and well-executed with solid, original songs of several musical styles. Plus there's the usual corny-funny Muppet humor—and a little animal education to boot. Altogether a successful launch for Muppet Sing Alongs CATHERINE CELLA

"The Baby-Sitters Club: Claudia And The Mystery Of The Secret Passage," Scholastic/KidVision, 30 minutes, \$14.95. Now with KidVision, A Vision's new children's label,

the Baby-Sitters Club has three new releases sure to please its legion of fans. This Mystery" is afoot when Claudia and Dawn find an old note in the latter's attic Tracking down its author takes clever detective work on the girls' part. And since the note refers to sister trouble, the investigation also leads to sibling resolutions in the Club. Also worth checking out are "The Baby-Sitters And The Boy-Sitters," in which boys and girls compete and then cooperate in sitting for children, and "Dawn Saves The Trees," an environmental episode that also offers lessons

in openmindedness and effective working for change "Happy Campers With Miss Shirley & Friends," Live Action Video (417-889-2234), 45 minutes, \$14.95. An introduction to the ever popular nature walk as well as a tribute to the great outdoors, this video follows the

adventures of a group of youngsters and their fearless leader, Miss Shirley, as they stroll through the park. Such flora and fauna as pinecones. an assortment of leaves and bark, birds, squirrels, and raccoons are the primary specimens of interest. The downside is that the program, ared toward children ages 3 7, is so bogged down in preparatory measures and cussions (no one could ever accuse Miss Shirley of akimping on safety) it leaves little time for the kids to actually enjoy their exploration. Young viewers therefore may find the proceedings a bit tedious and

SPORTS "Wimbledon '92," A\*Vision Entertainment, 60 minutes,

hard to sit through

Tom Conti hosts this dramatic recap of the '92 incurnation of the annual tennis matches at Wimbledon. A big coup for the U.S., Wimbledon '92 witnes advertising sweetheart Andre Agassi's grand-slam victory over Goran Ivanisevic, and Steffi Graf's defeat over Monica Seles—Graf's fourth Wimbledon win, Viewers get a courtside view of all the action,

eh also inclu McEnroe and Michael Stich's doubles victory and footage of Jennifer Capriati, Stefan Edberg, Gabriela Sabatini,



Pete Sampras, and other tennis favorites. Fun and fast-paced, this title will get tennis nuts geared up for this year's tearmament "LT." PolyGram Video/NFL

Films, 45 minutes, 819.95. New York Giants linebacker Lawrence Taylor who. literally, is responsible for defending the New York Gianta' name, is toasted and roasted in this well-rounded tribute spanning his career. Personal thoughts on LT from such contemporaries as former Giants coach Bill Parcells and ex-Eagles quarterback Ron Jaworski are conveyed via interview snippets. Most compelling, however, are the game reels, which show Taylor's finest moments. including some of his legendary, bone-intring

sacks and Super Bowl

moments from the games vs. the Denver Broncos and

Buffalo Bills "Bull Riders Only: Best Rides & Best Wrecks." Cabin Fever Entertainment, 48 minutes, \$9.95. "Bull Riders Only," whose name is culled from the championship tour where the bull rides here were filmed, is a fitting moniker. Although the rides and wrecks are depicted

in all their dusty glory, this video would seem to hold little interest to anyone other than the rodeo buff. Having said that, serious bull-riding aficionados will think th have gone to rodeo beaven as they witness such expert rs as Lloyd Ketch Scott Mendes, and Gary Leffue discuss the two schools of riders (those who "hustle and scramble" and those who make it look easy) and detail their finest rides. Good fun for riders, and no bull.

"The National Forests In Utah," America's Great Outdoors Videos (813-473-2701), 50 minutes, \$29.95. This title is one in a new series devoted to America's woodlands. Part travelog history lesson, recreational manual, and promotional

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Applefeld, Brillboard, 1515 Broadway, New York, N.Y. 10036.

rehicle for the National Forest Service of the Department of Agriculture, the tape offers striking visual evidence of Utah's innate beauty. Six of the state's most famous forests tain ranges are featured (Wasatch-Cache nti-LaSal, Dixie, Fishlake. Ashley, and Uinta). The production, however, suffers from greeting-carditis: voi over inexplicably gilded with echo; inspirational, deepthoughts music; and a script that follows the willowy trails of puff-touch metaphor (Utah is a poem, a song, a dance upon the surface of the Earth). If you're looking to be at one with nature, start with

this tape, then hike by your

video store and rent a

backpack.

JEFF LEVENSON

#### INSTRUCTIONAL Stop, Thief: How To Protect

our Home," Wood Knapp Video, 60 minutes, \$9.98. This informative program is for homeowners who wish to make their homes less attractive to burglars. The two co-hosts of "Stop Thief!" are considered to be experts on this subject: Walter Shaw, a former professional cat burglar, and Eddie Eganretired detective. Egan is best known for being portrayed by Gene Hackman in "The French Connection," the movie that was based on his most famous bust. The information that these two experts impart is invaluable. For example:



nine out of 10 thieves work in

teams and use walkie-talkies to communicate; the pros often plan their next burglary based public places; and burglars often trip the alarm of one home, then go across the street to rob another unsuspecting family. Egan and Shaw also give tips on the effectiveness of different security systems, proper lighting for the home, and the best hiding places for valuables. This video can help the viewer beat the odds against becoming another crime statistic

MARC GLAQUINTO

#### Billboard.

FOR WEEK ENDING MAY 22, 1993

## Top Music Videos...

THIS WEEK	LAST WEEK	WKS, DN CHART	REPORTS COLLECTED, COMPILED, AND PROVIDES TITLE, Copyright Owner, Manufacturer, Calalog Number	Principal Performers	Type	
,			* * NO. 1 * 1			
1	1	3	Curb Value 177703  CEREAL KILLER	Ray Stevens	LF	
2	2	15	Zoo Records BMG Video I 1036	Green Jelly	LF	
3	3	3	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	U	
4	4	25	LIVE A <sup>4</sup> PolyGram Video 640085955-3	Belly Ray Cyrus	LF	
5	5	47	THIS IS GARTH BROOKS AF Liberty Home Video 40038	Garth Brooks	U	
6	18	23	THIS IS MICHAEL BOLTON ▲ SMV Enterprises 199-49159	Michael Bolton	LF	
7	6	6	KEEP THE FAITH: AN EVENING WITH BON JOVI PayGram Visio 4400865153	Bon Javi	LF	
8	7	11	LIVE: RIGHT HERE, RIGHT NOW. Warner Regisse Video 3-38250	Van Halen	LF	
9	8	6	THE PREMIERE COLLECTION ENCORE PopCrom Years 4400861533	Andrew Lloyd Webber	LF	
10	9	37	UNPLUGGED & Warner Reprise Video 38311	Eric Clapton	LF	
11	10	13	I STILL BELIEVE IN YOU & MCA Muse Video 10679	Vince GIII	SF	
12	11	33	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod. / Optimum Prod. Ventron Musicivides 5358	Michael Jackson	LF	
13	13	60	MOONWALKER A <sup>(i)</sup> Utmete Protuction SMY Enterprises 45009	Michael Jackson	UF	
14	12	5	THE WAY WE WALK IN CONCERT PolyGram Video 4400864973	Genesis	LF.	
15	15	7	LIVE AT RED ROCKS ProjGram Diversified Ent. PolyGram Vision 4400857613	The Moody Blues	LF	
16	29	131	THE THREE TENORS IN CONCERT AS PolyGram Video 071223-3	Carreras - Domingo - Pavaroto	U	
17	14	27	BEYOND THE MIND'S EYE & Minimar Images Inc. BMG video 7233380018-3	Jan Hammer	u	
18	16	15	FOR MY BROKEN HEART &2 MCA Music Video 10528	Rebs McEntire	3.5	
19	17	25	A YEAR AND A HALF IN THE LIFE OF METALLICA & Cleater Entertainment 400 48	Metallica	LF	
20	25	36	REBA IN CONCERT 6	Reba McEntire	LF	
21	23	25	BILLY RAY CYRUS A <sup>1</sup> PolyGram Video 440005503-3	Billy Ray Cyrus	SF	
22	26	2	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	UF	
23	24	19	USE YOUR ILLUSION: PARTS I & II ® Geffen Witho Uts Dist. Corp. 39525	Guns N' Roses	LF	
24	35	27	THEIR FINAL CONCERT &	The Judds	LF	
25	21	21	A YEAR AND A HALF: VOL. 2 & Elektra Extensionment 401 47	Metallica	Lf	
26	27	21	A YEAR AND A HALF: VOL. 1 & Debtra Entertainment 40144	Metallica	u	
27	28	69	GARTH BROOKS &4 Capital Video 40023	Garth Brooks	LF	
28	22	7	TEN SUMMONER'S TALES PoyGram Vision 6400095673	Stong	LF	
29	20	27	LIVE A Tigen Intertainment 20346-3	AC/00	LF	
30	30	37	X-TREME CLOSE-UP  PolyGram Video 440015315-3	Kes	LF	
31	19	23	BUILDING EMPIRES ©	Queensryche	LF	•
32	36	19	LIVE  A*Vision (retriansment 50358-3	Elton John	UF	
33	32	47	WE WILL ROCK YOU Mebil@foine/Yellevbdf/Queen Strand Home Voleo 2115	Queen	LF	
34	31	15	ALABAMA'S GREATEST VIDEO HITS SMY Enterprises 60575	Alabama	SF	
35	33	5	THE JOHN LENNON VIDEO COLLECTION Carried Video 400202	John Lennon	LF	
36	34	18	QUEEN'S GREATEST HITS	Queen	LF	
37	M-6	NTRY	ACHTUNG BABY	U2	LF	
38	24.4	MTRY	SOUL AND PASSION  SMY Enterprises 19Y-49122	Michael Bolton	UF	
39	RE-E	MIRY	LIVE AT THE EL MOCAMBO  SMY Coterprises 197-49111	Stevie Ray Vaughen	LF	
40	37	128	\$19.98 HOME VID CLIFF'EM ALLI A EMANS Energanners 40106 3	Metallica	LF	
RLA. F wid 00.0	A gold HOS; A: OO un • RU	Cert. I SEAA p its for IA plet	to railes of 25,000 units for video singles. © RIAA gold obstrium out: for sales of 50,000 units for video single 55 re LF videos; 0 RIAA gold cert. for 25,000 units for insen cert. for 50,000 units for 57 or LF videos certifica video single © 1993, Réliposed/SPI Communications	I cert for sales of 50,000 urs. A RIAA platiture cert los SF or LF videos certified pri I prior to April 1, 1991 LF i	nits for sales or to A	

# 1993's Most Heartwarming Family Film Is Bound For August Sell-Through Profits!



Delicing their beloved family is in trouble, three birresistible pets left in the care of a friend decide to go in search of them. Along their wildelmens trek, they encounter unexpected surprises from man, beast and nature allice. And to the delight of the audience, the three companions wice their sometimes harrowing, sometimes hillarious thoughts out loud!

"A masterpiece of family entertainment!"

"Two thumbs up!"



 Audiences love this box office hit as much as The Little Mermaid!

	FAVORABLE	RATING	5'
	Kids Under 12	Parents	Non-Parents 25*
Homeward Bound	97	92	90
The Jate Mercand	98	92	92

- CinemaScore ratings (98%/A+) equal to Dances With Wolves. Beauty And The Beast, and Aladdin.
- Purchase intent equal to Home Alone 2 and higher than Teenage Mutant Ninja Turtles 3!"
- Disney marketing support brings home profits!
  - National TV advertising!
  - hotter! (details to come)
  - Incredible POP, including...

PREBOOK DATE: JULY 20 WILL CALL: AUGUST 10 NATIONALLY ADVERTISED AVAILABILITY DATE: AUGUST 13

# Bring Hollywood Home.



#### And Save Up To \$50 By Registering Before June 8th. For the past eleven years VSDA's home entertainment conventions

have been created for retailers, like yourself, by retailers like yourself. And this year's convention promises to be better than ever.

- · Meet General H. Norman Schwarzkopf at Monday's opening busíness sessión.
- Join with the industry's retail leaders the people who can help you build a stronger and better business.
- · Participate in any of the 14 individual professional seminars with topics you asked for Assertive Management, Retailing for the Year 2000, The Multimedia Matrix and Merchandising & Marketing for Independent Retailers.
- . Tour the 300,000 sq. foot exhibit floor teeming with new products
- and the opportunity to meet over 400 suppliers. · Speak your mind at our roundtable discussion forum and hear
- what others have to contribute to your business. Learn about the new electronic technologies — which ones are real.
- how soon they're coming and how they will impact your business.
- · Meet the stars your customers only read about.

· Celebrate our business at evening parties, presentations and VSDA's gala awards show.

#### Register Now and Save

- .. Anyone who registers between now and June 8th will save up to \$50 per person. Non-VSDA members are invited this year for the
- And, there are two registration packages to meet your needs: Full Registration allows admission to all business and education seminars, exhibits, receptions, the roundtable session, meal
- functions and narties. · Exhibit Floor & Seminar Registration allows admission only to
- exhibit floor and educational seminars.

Join us and thousands of your fellow retailers at our 1993 Home Entertainment Convention in Las Vegas and help protect your life's

Call VSDA toll-free at (800) 955-VSDA for your convention invitation package and registration form.

VSDA's 1993 Home Entertainment Convention July 11th-14th, Las Vegas

For early registration savings, call (800) 955-VSDA

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#### STORE MONITOR ntinued from page 94)

tors basically," says Flaherty. "In most countries, suppliers sell direct. We're eeing that more here in the U.S., too Both Pike and Flaherty agree with recent projections that there are more video stores than generally thought. When we work across a state we start with a list and end up tossing it out. There's more stores out there than any one knows," says Pike. "Our problem is

finding the owners. We generally have to double back." IVRA jump-started in the busi by acquiring AVA following the contro-versial flame-out of that 10-year-old group. "We now have 5.300 members with 1.8 stores each," boasts Pike. Membership is \$66 annually. Although California leads all states in terms of

IVRA numbers, "more than half of our membership is east of the Mississippi because of population density." N BIG B'S SHADOW: Video retail op erators such as Victor Seyedin insist stores can flourish with Blockbuster

Video as their main competitor. Until recently, Seyedin waged battle in west-ern Michigan as head of Video Tyme. "I'm surprised at how many video

store managements do not pay enough attention to location," says Seyedin who eventually sold out to Blockbu Management is another pitfall. "As president, I concentrated on

treating the employees with respect and giving them responsibility and au-thority. This is passed right along to the umer," says Seyedin, now hoping to catch on as a consultant. He signed a three-year no-compete for Michigar and northern Indiana

Video Tyme, operating 19 stores at the time of the sale, also adopted a Hollywood flourish, Sevedin relates. The phone was answered, "Video Tyme Entertainment Studio," and store executives had movie-lot type titles, "cast member," "producer," or "director. Also experiencing Blockbuster up

close is Tom Forbes, who has the giant web headquartered right in the middle of the Southern Florida VSDA chante territory. "They're an asset to the home video industry," declares Forbes. Operator of a Blockbuster-size store himself, Forbes says his Video Supermarket has 6,000 square feet and feels some security in at least having comparable presence.

DESERT DUEL: As Blockbuster re-

lentlessly fills in the blanks across the country, it runs into entrenched chains like Video Depot in Palm Springs, Calif. With 12 stores, the veteran retail has enough presence to command a billboard just west of Cabazon that reads "Video Depot, Why Pay More?

John Booth, one of the principals says it's not at all arrogant. "You can't ask them to see too much at 65mph." Soon there should be more opportunities for drivers to stop. New stores are being constructed, and Video Depot has acquired the 99 Cents Video chain. Booth believes his pricing is competitive. Video De-pot rents new releases at \$2.49 with catalog at \$1.49. Children's, family, and games are 99 cents.

Booth thinks he has an unusual fea ture for his \$2.49 adult fare—a rack of shopping bags that let customers discreetly present their choices at the checkout counter.

## Retail Bow Held Until November

BY PETER DEAN

LONDON-Warner Home Video has abandoned its direct-to-sell-through strategy for the release of "The Bodyguard" in the U.K., although the policy will still be adopted in Germany, where rental incidence is currently below 10%. The company cites the findings of con-

sumer research, a summer release, and a commitment to the rental inventories as reasons for going that route, with a retail bow expected in November.

Managing director Mike Heap says the movie would have been wasted coming out as a retail item in the summer. The essence of the decision is based on research which indicated that the retail marketplace wasn't too buoyant in June

and not ready for a film the size of The Bodyguard, which has the potential to sell 1 million units in the U.K. We also wanted to go in close proximity to the theatrical release, and it's

important, from a video store's point of view, to capitalize on a staggering box office of 17 million pounds [about \$25 million]. Research also indicated high buyability of the title. We also took into account the number of rental dealers who would like to preserve a rental window," he continues

In order to back up the release, Warner is running a postrelease marketing campaign that it claims is "the most substantial to date" and involves joining Guild Home Video's TV advertiging initiative in a series of ada run to countremote Robert Redford's "A River

Runs Through It." The decision to bypass direct-to-sellhrough follows similar news in the U.S., although international territory managers conceive the strategy best used for their particular marketplace.
"The Bodyguard" will be released in the U.K. as one of Warner's Bonus titles-

a scheme that is used only in Warner's British and Australian offices. After a set sales target is reached by the retailer of full-price copies of the video 49.95 pounds (\$75), the same number can be purchased at 20 pounds

> PICTURE/(STUDIO) Dragon: Bruce Lee Story (Universal) (Warner Bros.)

Indecent Proposa

Indian Summer

(20th Century Fox)

New Line Cinem Cop And a Hair

MOVIE

(\$30), enabling the library to offer i creased copy depth to customer Warner thus is targeting deliveries of 65 000 units at an average trade price of 35 pounds (\$52), compared with max mum ship-outs of 20,000-25,000 unit full price, which other distributors as currently achieving.

This will satisfy the current rent incidence," says Heap, "which is an extremely important figure (rental inc dence is calculated as the percentage VCR owners actively renting videos i a given week]. In the U.S. they don't u derstand because they've got a 40° rental incidence."

The Bonus Units scheme on "Th Bodyguard" may not increase rental in cidence. It has worked only twice in th U.K., with the sell-through releases "Retmon Returns" and "Lethal Wears 3," when rental incidence jumped from 18% to 24% and 23%, respectively. Hea is counting, however, on the marketin push and copy depth through Bonu

"The common aim is to increase cor sumer access to product. We have to go lapsed and light renters into become regular renters-it's the key to th problem. And you can't have an activ renter, after being advertised to on To walk into the store and not find the fib there ... you don't continue going to pub if it's got no beer.'

Units to satisfy demand.

Adrian Rondeau, managing direct of Essex-based Adrians Video, th U.K.'s top independent retailer for th past four years, says though he think Warner's decision was disappointing, h could see their financial reasons. wear both rental and retail hats ar would say it's a great shame. I suspe someone's realized it'll be such an eno mous renter and they'll have just as bi

a bite from retail later on in the year. "When 'Rain Man' was first release (in 1989), we were very concerned th we were charging 2.50 pounds [\$3.2 for an overnight rental and 9.99 pound [\$15] retail. Now that figure's 2.7 pounds [\$4.10] rental and 13.99 pound [\$21] retail. People do stand for it."

6 326

1,624 950

4.642,775 1.922

2,219,599 1,222 1.616

1.709.386

1,543,397

1,088,678

1.012.135

GROSSES

78 380 653

15,159,431

10.088.062

22,993,074

9,049,622

24.263.310

3.478.817

## Bodyguard' For Rent In U.K. Top Video Rentals

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Tear of Referen	
			*	* * No. 1 * * *		$\vdash$	
1	1	5	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	
2	2	4	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	
3	8	3	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Gavis	1992	
4	4	5	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Klime Mary Mastrantonio	1992	
5	5	5	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	
6	6	3	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	
7	3	9	THE LAST OF THE MOHICANS	ForVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	
8	9	11	SNEAKERS	Universal City Studios MCA/Universal Home Video B1276	Robert Redford Dan Aylsroyd	1992	
9	10	5	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	
10	13	6	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	
11	7	12	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	
12	15	3	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	
13	12	11	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	
14	16	7	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen	1992	
15	11	7	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Teny Todd  Campbell Scott Bridget Fonda	1992	
16	NE	N Þ	SCHOOL TIES	Paramount Pictures	Brenden Fraser	1992	
17	14	6	MR. SATURDAY NIGHT	Paramount Home Video 32290  New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal Gavid Paymer	1992	
18	22	2	PET SEMATARY TWO	Paramount Pictures	Edward Furlong	1992	
19	20	4	HUSBANDS AND WIVES	Paramount Home Video 32747  Columbia TriStar Home Video 51553	Anthony Edwards Woody Allen Judy Davis	1992	
20	NE	N Þ	DR, GIGGLES	Largo Entertainment	Judy Clavis Larry Drake	1991	
21	NE	w b	BOB ROBERTS	MCA/Universal Home Video 81422 Live Home Video 69898	Tim Robbins	1997	
22	17	7	MD RASERALI	Universal City Studies	Grancario Esposito Tom Satisma	1992	
23	21	14	SINGLE WHITE FEMALE	MCA/Universal Home Video 81231 Columbia TriStar Home Video 51433	Bridget Fonda	1992	
24	19	12	DEATH RECOMES HER	Universal City Studies	Jennifer Jason Leigh Meryl Streep	1992	
25	NE		ENCHANTED APRIL	MCA/Universal Home Video 81279 Miramax Films	Goldie Hawn Miranda Richardson	1992	
26	24	3	SARAFINA	Paramount Home Video 15114 Hollywood Pictures	Joan Plawnght Whoopi Goldberg	1992	
27	18	13	UNLAWFUL ENTRY	Hollywood Home Video 1595 FoxVideo 1977	Kurt Russell	1992	
28	25	2	NIGHT AND THE CITY	FoxVideo 1987	Ray Liotta Robert De Niro	1992	
29	NE		(FPRECHAUN	Vidmark Entertainment VM5503	Jessica Lange Warwick Oavis	1992	
30	29	1	EDEN	Playboy Home Video	Jennifer Aniston Barbara Alyn Woods	1992	
_	-	Ť		Uni Oist Corp. PBV0910 Samuel Goldwon	Jack Armstrong James Belushi	1444	
31	23	4	TRACES OF RED	HB0 Video 90706 Hollywood Pictures	Lorraine Bracco Paul Gross	1992	
32	31	2	ASPEN EXTREME	Hollywood Home Video 1766 Playboy Homa Video	Peter Berg	1993	
33	30	3	HUGH HEFNER: ONCE UPON A TIME	Uni Oist. Corp. PBV0733 Hemdala Pictures Corp.	Hugh Hefner	1993	
34	26	9	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Home Video 7140	Animated	1992	
35	27	30	PINOCCHIO+	Watt Disney Home Video 239  Carolco Home Video	Animated Michael Douglas	1940	
36	38	28	BASIC INSTINCT (DIRECTOR'S CUT)	Live Home Video 69015	Sharon Stone Brooke Adams	1992	
37	40	5	GAS FOOD LODGING	Columbia TriStar Home Video 92533	Ione Skye	1992	
38	34	8	INNOCENT BLOOD	Warner Bros. Inc. Warner Homa Video 12570	Anne Parillaud Robert Loggsa	1992	
39	37	2	PAST MIDNIGHT	Cinetel Films, Inc. Columbia TriStar Home Video 92813	Rutger Hauer Natasha Richardson	1992	

•TA god certification for a minimum of 125.000 units or a dolfar volume of 59 million at retail for theathfically released programs, or of at talk and 25,000 units and 31 million at suggested retail for prohibitatival titles. O ITA plantium certification to a minimum sale of 50,000 units for minimum sale of 50,000 units and 52 million of 50,000 units for prohibitation titles, 0 1993, Billiopart(BPI Communications.

Three of Hearts (New Line Cinema) BILLBOARD MAY 22, 1993

99

## Warner Goes East(wood) In July; Columbia Stokes 'Dracula'

EASTWOOD ON DISC: Warner Home Video will launch Clint Eastwood's "Unforgiven" (widescreen, \$39.98) in July, in what should be among the first of many la-serdisc blockbuster titles in the second half of 1993. The disc is priced \$60 less than the videoccepatte and should easily top 100.000 units in sales. Also this summer, Warner is offering a limited edition \$119.98 laserdisc boxed set of three Eastwood titles, all letterboxed: "Unforgiven," "Pale Rider." and "The Outlaw Josey

Also due in July from Warner is another title that may reach the sixfigure plateau in unit sales: "The Bodyguard" with Kevin Costner and Whitney Houston (wide, \$39.98). Again, the disc is \$60 cheaper than the tane version

COLUMBIA TRISTAR will bow Francis Ford Coppola's "Bram Stoker's Dracula" (wide, CLV/CAV. \$39.95) June 23, and the postmodern gothic vision should be a major laser title of midvear, Gary Oldman, Winona Ryder, and Anthony Hopkins star, A \$49.95 edition will include the documentary "The Making Of Bram Stoker's Dracula

Just out from Columbia TriStar: "Gas Food Lodging" (wide, \$34.95), Allison Anders' film about three women searching for love and happiness at a forlorn truckstop. Brooke Adams stars as a waitress, with Ione Skye and Fairuza Balk playing her daughters

LIVE will offer the acclaimed "The Crying Game" (\$34.95), with Ste-phen Rea and Miranda Richardson, June 30. HBO's "Peter's Friends, with Kenneth Branagh, Rita Rudner, and Emma Thompson (\$34.95), also debuts on that date Paramount is launching "En-chanted April" (\$34.95), another fine English film featuring Richardson,

MCA is releasing the sci-fi spoof "Matinee" with John Goodman July 7. This time around, the \$39.98 widescreen edition is \$5 more expensive than the \$34.98 pan-scan disc. MCA also has the "Abbott And Costello Comedy Collection" boxed set (\$99.98), which includes the four films "Ride 'Em Cowboy," "Who films "Ride 'Em Cowboy," "Who Done It?," "Hit The Ice," and "Buck Privates Come Home." Also due: "Deadly Rivals" with Andrew Stevens and Margaux Hem-

100

by Chris McGowan

ingway (\$24.98): "Indecency" with Jennifer Beals (\$34.98); and "Flash Gordon" with Max Von Sydow and Topol (wide, \$34.98). And June 30, MCA will bow vol-

umes one and two of the TV show "Northern Exposure" (\$34.98 each) HARDWARE WATCH: Sales of

laserdisc players were down 6.1% in March as compared with the same month in 1992, according to Elec-tronic Industries Assn. figures. That was disappointing following a February surge in which sales climbed 18.8% in relation to February '92. Sales through March were down 18.4% compared with the first three months of last year, a decline that reflected mainly a dismal Jan-

DEUTSCHE GRAMMOPI recently bowed "The Ghosts Of sailles" (three sides, 177 min \$59.95), John Corigliano and Wi Hoffman's wildly successful of mixing historical characters, in tive music and enectacular eta The January '92 performance tures Teresa Stratas, Ma Horne, Graham Clark, Gino Qu conductor James Levine, and Metropolitan Opera.

WARNER REPRISE has launched three new music vide tles, "Dire Straits: The Videos minutes, \$34.98) is a retrospe with 20 songs by the band. And peche Mode has two discs: "S Great Videos" (51 minutes, \$2 and "The World We Live In Live In Hamburg" (57 min

RIDLEY'S CHOICE: Warner's tion of "Blade Runner" (1982, CAV, \$49.98), with Ridley Scott's minute director's cut, has arr Don't miss this complete present of the sci-fi masterpiece. Also out ven King's horror epic "It" (192 utes, \$39.98); Doris Day and Go MacRae in the wholesome "By Light Of The Silvery Moon" ( \$34.98); and Ken Russell's over-top "Lisztomania" (1975, v \$34.98), with Roger Daltrey, Ringo Starr, and Rick Wakeman.

MULTIMEDIA NEWS: At CES, look for "Lifestyles Of The Rich And Famous" host Robin Leach in the Compton's NewMedia booth. Leach will be promoting a multimedia cookbook on CD-ROM that features 200 recipes from 55 famous personalities, illustrated by 350 photographs as well as assorted full-motion videoclins.

MAGE'S "Mediterraneo" (1991, \$39,98), directed by Gabriele Salvatores, is a thoroughly delightful comedy about a motley and diverse group of Italian soldiers stranded on a remote Greek island during World War II. Its humanism and understated wit are qualities almost entirely lacking in American movies to-York" (wide, \$39.95) is a cool look at TELDEC just released volumes art and commerce in modern Manhattan. The Jon Jost film has far too many tracking shots across walls and objects while dissonant music plays. but it does succeed in creating a thoroughly irritating character: Mark, the Wall Street broker smit-

ten by mysterious Frenchwoman Anna. "The Wolves" (1971), wide, \$49.99) is a remarkable film by Hideo Gosha about the Yakuza in 1929 Japan. The photography is sublime, the acting first-rate, the action riveting. and the glimpses into Yakuza culture

four and five in the superb "Mozart/ Barenboim" series (97 minutes. \$34.97 each). Both feature the cele brated pianist Daniel Barenboim with the Berlin Philharmonic, performing piano concertos by Mozart.

Billboard®

FOR WEEK ENDING MAY 22, 1993

## **Top Laserdisc Sales**

CHIS WED	2 WKS. AG	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Better
			*	* * No. 1 * * *			
1	1	11	PINOCCHIO	Wait Disney Home Video Image Entertainment 239	Animated	1940	G
2	18	3	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	8
3	3	29	THE ABYSS	FoxVideo Image Entertainment 1968-85	Ed Harris Mary Mastrantonio	1589	PG.
4	2	5	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	
5	7	3	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	
6	4	29	BASIC INSTINCT	Carolco Home Video Proneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	,
7	5	5	THE PLAYER	New Line Home Video Image Entertainment ID2290LI	Tim Robbins Greta Scacchi	1992	,
8	10	3	RESERVOIR DOGS	Live Home Video Proneer LDCA, Inc. 68993	Harvey Keitel Tim Roth	1992	-
9	6	9	SNEAKERS	Universal City Studios MCA/Universal Home Video 41431	Robert Redford Dan Aykroyd	1992	,
10	NE	*	HERO	Columbia TriStar Home Video 58 566	Dustin Hoffman Geena Davis	1992	PG-
11	8	11	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51226	Tom Hanks Geens Davis	1992	,
12	12	7	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG
13	NE	*	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 41477	Joe Pesci Berbara Hershey	1992	1
14	11	9	HONEYMOON IN VEGAS	New Line Cinema Image Entertainment 2288	James Caan Nicholas Cage	1992	PG-
15	22	73	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pigneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	1
16	9	3	CONSENTING ADULTS	Hollywood Pictures Image Entertainment 1523AS	Kerin Kline Mary Mastrantonio	1992	1
17	13	7	UNLAWFUL ENTRY	FoxVideo Image Entertainment 1977-85	Kurt Russell Ray Liotta	1992	,
1,	NET	4	BOB ROBERTS	Live Home Video Pioneer LDCA, Inc. 69898	Tim Robbins Giancarlo Esposito	1992	
_		5	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 41461	Tom Selleck	1992	PG
18	14			FoxVideo	Brandon Lee	1982	Ŀ
18 19	14 23	5	RAPID FIRE	Image Entertainment 1978-80			
18 19 20 21		5	CANDYMAN	Image Entertainment 1978-80  Columbia TriStar Home Video 94636	Virginia Madsen Tony Todd	1992	,
18 19 20	23	Ľ.				1992 1954	1
18 19 20 21	23	7	CANDYMAN	Columbia TriStar Home Video 94636 Walt Disney Home Video	Tony Todd James Mason	-	0
18 19 20 21 22	23 15	7	CANDYMAN  20,000 LEAGUES UNDER THE SEA	Columbia TriStar Home Video 94636 Watt Disney Home Video Image Entertainment 1587 Miramar Images Inc.	James Mason Kirk Douglas	1954	No.

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RILL BOARD MAY 22 1993

# Pro Audio



Greetings From Greta. Members of Stardog/Mercury act Greta get down to, er, business? in Capitol Records' Studio B. Sylvia Massy is producing the group's debut album with John Easdale of Dramarama. Pictured standing, from left, are Greta's Josh Gordon, Kyle Baer, Scott Carneghi, and Paul Pisgens. Seated at the console are Massy and Easdale.

# **Owners Group Acquires NED Assets** Synclavier Co. Boasts 'New Attitude'

BY MARILYN A. GILLEN

NEW YORK-Another company has risen out of the ashes of New England Digital-but its spirit, says the new firm's president and CEO, is entirely new

The just-christened Synclavier Co. was born April 15 when the Synclavler Owners' Consortium, s group of "some 50" studio owners formed by producer Mike Thorne and composer/sound designer Bruce Nazarian, acquired the assets of Lebanon, N.H.-based New England Digital from BayBank of Boston. BayBank foreclosed on NED's as-

New England Digital is a pioneer ing manufacturer of integrated syn-

thesis, sampling, and disc recording workstations According to the terms of the deal, the Synclavier Co. acquires ex-

clusive ownership of NED's patents. trademarks and software and hardware technologies, "free of the debts and liabilities of the previous company," according to the the Syncla-

"We bought the operating assets only of New England Digital," says president/CEO Griffith McRee, formerly a longtime executive with NED serving in capacities including VP of administration and director o support services. "This is an entirely

new company with a new attitude and a new approach to life." Describing that new approach, McRee says, "This company has tremendous involvement with the owners, obviously. And we are looking at alternative ways to get product to people more reasonably priced and with greater efficiencies.

McRee says the thrust of the company in the early going has been meeting pent-up demand. "Initially there is a backlog of sales activity, he says, "and that is something we are currently addressing."

He adds that the company "will immediately begin building new Synclavier and PostPro systems to meet the growing number of firm orders we have for new systems. Among those, he cites an order for two PostPro SD workstations from Turkish Broadcasting.

Any pent-up service demands were eliminated by the interim Synclavier Users Consortium, a group of approximately 200 members that restarted after the demise of NED to ensure continued service and support for Synclavier users (Billboard, July 25, 1992).

"Throughout 1992 and the early part of this year top NED-trained technicians continued to service systems throughout the world," McRee says. "Many will now be joining our company as full-time employees, while others will continue serving as independent representatives."

McRee says the new company's

staff is being "phased in." "We started up with 10 people and the intention is to rejuvenate the service pool and get some product out the door on the orders that we've already taken. And then at the end of the year we anticipate that we'll be employing about 25 people," he says. "But we don't foresee employment counts anywhere near what

Among the top staff already in lace, in addition to McRee, are Thorne and Nazarlan, who will serve as company directors, and Brlan S. George, who has been named operations manager. George formerly headed NED's West Coast service organization

the former company had.

On the research and development front, McRee says the company's R&D team is working on a variety of new upgrade options for existing systems, including removable disc drives for Post Pro. He says another upgrade, the MegaRAM 64 Mb ranom-access memory cards for the Synclavier, is now available.

Additionally, Mc Ree says, "we are planning on some technology partnerships with other manufac-

After the demise of NED, Foster hired 27 former NED hardware and software engineers to staff its own research and development armbasically NED's entire R&D de-partment. "We are not going to start up with an R&D department of that [former] magnitude-or cost, McRee says of restaffing the department. "The idea is that we will create a relationship with some other people where we can kind of do it together.

McRee declines to divulge partership details just yet, saying only that discussions are with "promi nent audio and computer companies to bring our core hardware and software technologies to new markets, such as multimedia.

NED veteran Paul Forstman will lead the Synclavier Co.'s R&D team. Desnite the presence of some former NED staffers, "from top to bottom, this is a new company, McRee says, "We're all very excited about it, and the reception so far has been wonderful."

# newsline...

and back in the business. Kinergetics Holdings, the U.K. parent of U.S. compunies Celestion Industries and KEF America, announced May 6 that Heiblim, who was ousted from Denon March 25, will take the reins as president of U.S. operations. KEF head Ray Lepper and Celestion chief Peter Wellikoff will report to Heiblim, a Kinergetics statement reported. "There can be no doubt about the serious commitment of Kinergetics Holdings to the U.S. market or to the KEF and Celestion brands with the appointment of an executive of Robert's status," group managing director, Gordon Provan, said in the statement. "Backed by strong R&D and man ufacturing capabilities in the U.K., the companies are expected to expand aggressively." "This represents a major challenge for me," Heiblim said.

# **Omartian Using His Basic Instincts Again** Returns To 'Human Element' Of Acoustic Sounds

RY GORDON FLY

RICHMOND, Va.-After nearly 20 years as a highly successful L.A. pop producer. Michael Omartian is getting back to basics. With a long trail of gold and platinum in his wake,

including projects with Christopher Cross Rod Stewart Peter Cetera, Michael Bolton, and Amy Grant, Omartiun is seeking hightouch alternatives to

hi-tech production. "I've pretty much gone back to the sound of acoustic instruments," he says "I like the sound of

an acoustic piano, and a real Hammond B-3. A lot of times I'll lay down a basic synthesizer package and then come back and replace it with mostly acoustic instruments. If you sit in the room long enough with any sampled sounds, you become convinced it's the real thing. But when you have A/B with the actual instruments, you see how hard they are to really emulate.

"I also like the fact that with acoustic instruments you can't quantize anything," he continues, "You have to actually play it. I really like the shifts in feel—the human element. There's a lot of emotion in imperfection. You're getting the muscle tone and brain waves working together to create something with real feeling. I've been around long enough to have seen things before all this happened. A lot of our tools today have taken the place of creativity. I'm trying to find the balance and proper perspectivo

Omartian 47 studied and played music throughout his youth in Chicago before moving to L.A. in 1970 to pursue a career in music. Two lean years passed before he became a sought-after, steadily working session keyboardist and arranger. He learned production by watching mas-

ters in action, foremost among them Steve Barri, Lenny Waronker, and Ted Templeman Honing his skills as an arranger

over the years. Omartian developed an eve and ear for both small detail as well as the big picture in a produc-

"I did a lot of arranging when I was starting out in the '70s," he recalls. "I

would write charts with specific bass lines and guitar lines and definite drum parts. That's kind of a lost art today, but I haven't lost much of it. Sometimes I'll dictate lines either on the demo, or sing it to the player. But I like to work with players who are very good at certain things and I don't have to explain a lot.

"I tend to settle on ideas with the artist and get them on tape quickly, he adds. "Once you open the door to doing a lot of different options then deciding what you're going to use in the mix, it starts getting real dangerous to me. Then you're being driven by what you heard on the radio that morning-going by whatever seems to be happening today.

Omartian records at his own studio, Sound House, in North Hollywood, on a heavily modified Trident TSM console and a Studer 827 recorder. He mixes at the Lighthouse, also in North Hollywood, Calif., using a Studer board and mixing down sometimes to digital as well as analog with Dolby SR noise reduc-

artian is not shy about his dis dain for multitrack digital. "Digital multitrack, for me, doesn't have the low-end punch," he says. "It just has a lot of sizzly junk that I don't find appealing. There's a thinness to it that I find irritating." Although Omartian has more than

one monitoring system at Sound House, he relies heavily on Studer 2706 monitors, which he says produce a totally accurate, reliable sound. Even more crucial in Omartian's evaluative process, however, is a decidedly less sophisticated system.

"I've had a JVC boom box since the early '80s and I just pray it doesn't break," he says in all seriousness, "I always take a tape lof a new production home and put my nose right up against the box, in between the speakers, and I play it at extremely low level. I've gotten used to the way it sounds and I can always tell whether it's rockin'

Omartian favors Yamaha grand pinos, and uses a Korg SD-1 sample as well as the Akai S-900 and two Ca sio samplers, which, he admits, "a lot of people sneer at, but they're really quite nice. With his engineer of eight years

Terry Christian, Omartian records an ever-increasing number of his projects with live rhythm sections. Citing, among other factors, decentralization of the recording industry, as well as high costs and safety con-

siderations in L.A., Omartian is moving both his residence and studio to shville in June. "Most of the artists I was workin

with were flying in to L.A. to work with me and about half of them were from Nashville," he explains. "I fi-nally decided, 'If I don't have to be here, what am I doing here? With the new release by contempo-

rary Christian stalwart Steve Camp his most recent credit, Omartian has projects by Gary Chapman, Grant, Kathy Troccoli, Sheena Easton, and Carman all on tap in the next six months. A committed Christian himelf, Omartian says his time is divided almost equally between secular and Christian projects, though the scales seem to be tipping more toward gos-

Tve been very fortunate in that I have never had to compromise my ideals," he says. "But still, when I look at the top 10, there's very little that I feel passionate enough about to be a part of. I want to be more and more involved in Christian music these days. I'd rather do something that I feel strongly about and lend my talent to that."

BILLBOARD MAY 22, 1993

### **EUROSOUNDS**

A column by Zenon Schoepe on the European professional audio industry.

UK

B<sub>BC</sub> RAD10 has bought two Sony 3348s—one for its Maida Vale rock and pop studio and the other for outside broadcast use.

### SWITZERLAND

SINCE ITS introduction at the AES Los Angeles convention last year, more than 100 Studer Editech Dynxis II digital editing systems have been sold and installed worldwide. New features for the

Billboard.

system include multitrack editing, time compression/expansion, magneto optical disc storage, and scrub editing to picture.

#### ITALY

RECENT EUROPEAN sales for Korg's SoundLink digital audio workstation include Aeroplant Italiani and Gabriele Ducreux in Italy, Anteena 3 de Radio, Estudios Abaira, Logie Sono, Mae Master, and Molinaire in Spain; Balane Studio and Cowdrops Sound in Sweden; Siemens and Voice and Vision in Germany; and RTE in the Republic of Iremany; and RTE in the Republic of Ire-

#### SPAIN

FOLE MONTHE after opening an Indian office, healing European pre undian tental company HIIIon Sound has opened a Spanish office in the prevaisor of distributor Kash Productions in Madrid. The company represents Assistance Assah Productions in Madrid. The company represents Assistance Manisham believed the Reconstigular Assistance Spanis, and owner Jim Kashishian believed the certain. "We are confident that we can now bring similar qualities to equipment hire in Spain," he says.

Hilton Sound recently was appointed distributor for GML in all of Europe spart from Germany and U.K. distributor for Fairlight.



Axe-d And Anawered. Who's been at work at Sheffield Studios in Baltimore? Well, Lillian Axe bandleader(guitariet Stevie Blaze and producer Lief Masses, for two. The pair was recording Lillian Axe's upcoming album for Grand Slamm/I.R.S. "Psychoschizophrenia." The set is due this fall.

# STUDIO ACTION

CATECORY	HOT 100	RAB	COUNTRY	ALBUM ROCK	DANCE-SALES
CATEGORY TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam, T.Lewis J.Jackson (Virgin)	I LOVE THE WAY YOU LOVE ME John Michael Montgomery/ D.Johnson (Atlantic)	LIVIN' ON THE EOGE Aerosmith/ B.Fairbairn (Geffan)	SHOW ME LOVE Robin S./ A.George F.McFarlane (Big Beat)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	FLYTE TYME (Edina,MN) Jimmy Jam	QUAD (Nashville) Doug Johnson	LITTLE MOUNTAIN (Vancouver, B.C) Ken Lomas	HOMEBOY (New York) Nat Foster
RECORDING CONSOLE(S)	Harrison MR4/ Series 10	Harrison MR4/ Series 10	Trident A Range	SSL 6000E/G	Harrison MR3
MULTITRACK/ 2-TRACK RECORDER(S) (Norse Reduction)	Otari MTRIOO (Dolby SR)	Otari MTR100 (Oolby SR)	Otari MTR90	Studer A800 MK III	Sony APR 24
STUDIO Monitor(S)	Westlake HR1 Yamaha NS10	Westlake HR1 Yamaha NS10	Yamaha NS10	Custom Westlake SM-1	Koss M60,Yamaha NS10 UREI 8138
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	3M 250	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Oave Rideau	FLYTE TYME (Edina,MN) Steve Hodge Oave Rideau	MASTERFONICS (Nashville) Doug Johnson	CAN AM (Los Angeles) Brendan O'Brien	SWEMIX (Stockholm, SWEOEN) Nick Nice
CONSOLE(S)	Harrison MR4 Series 10	Harrison MR4 Series 10	SSL 4000E G Computer	SSL 4000E G Computer	D&R
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Studer A827	Mitsubishi X-850	Studer A-820	Studer A827
STUDIO MONITOR(S)	Westlake HR1	Westlake HRI	Hidley/Kinoshita	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	MASTEROISK Greg Fulginiti	FRANKFORO WAYNE Rick Essig
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing

#### TAKING A LOOK AT JEWEL-BOX TRAYS

(Continued from page 12) tic part of a jewel box on which the

D rests.

Several labels also are testing the recycled-tray waters. Atlanta Precision Molding, one of the largest manufacturers of jewel boxes in the world, says that for about a year it has been shipping 2.3 million-2.8 million of the trays containing 50% "scrap," or ground-up,

material, to one major-label customer, which it declines to name. Dave Stumpff, VP of marketing and advanced product planning for Atlanta Precision Molding, adds his company also is working on similar setups with all but one of its other major-label customers,

and hopes to manufacture trays composed almost entirely of recycled material in the near future.

The CDs used in the process come from all its label customers, Stumpff says, adding they are not paid for the scrap. "We offer a way for them not to landfill their product." he says.

Mike Sica, corporate purchasing manager at WEA Manufacturing, says WEA is testing the recycling of CDs into trays. "The potential is certainly there to use it for returns systemwide," he says. "We are evaluating it."

The reborn trays are notable for their sparkle—a result of the metal portion of the ground up discs—but are otherwise indistingulshable from their all-new counterparts except in being a little darker.

Atlanta Precision Meding also is part of a new program announced last month by Sony Electronic Fublishing Co. in conjunctured to the program of the program of the program of the program, according to Sony Electronic Co. In the program of the program

Stumpff says Atlanta Precision Molding Is working with Sony on newly designed, two-piece jewel boxes made from recycled discs that will be targeted at the CD-ROM industry, which does not nec-

essarily require clear boxes.

Scott Bartlett, VP of sales and
marketing for DADC, says that in
addition to the tray scenario, the
Terre Haute, Ind., plant "is looking at several other recycling options," which he declines to dis-

However, most manufacturega are not considering the recycling method being implemented by Po-Joyaran in Germany, in which the polycarbonate, or plastic portion, of the CD is separated from the aluminum to which it is bonded during manufacture. With beauting processed and reused in making new audio disca. Most manufacturers in the U.S.

when the minimum core's in the U.S. which we have the method as too cost-prohibitive for use in the near future. As to whether PolyGram's U.S. plant will follow its European relation, plant president Henning Jorgensen says, "We might consider it, but there are no plans at this point in time. They want to see how well it works in Germany." He

notes that the U.S. plant sella all its rejects to be recycled. In 1991, Bayard Spector announced plans to open a CD recycling plant in Miami through his company, Global Plastic Resource Recovery. At a meeting organized by Spector, representatives from major manufacturing and distribution companies discussed the post-

sibility of auch an initiative (Billboard, May 11, 1991). Two manufacturers any they recently talked with Spector about selling his company CDs to be recycled. "He's taking unground metallized discs," said one, who asked not to be identified. "He buys them by the truckload." Spector was a unavailable for comment by press

Contemporary & Dance appear in roo

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(Continued on page 104)

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# Radio

# Reporting For Duty: DJs Get The News Radio. TV Affiliates Share Staff. Stories

BY CARRIE BORZILLO

LOS ANGELES-Just when jocks thought it was safe to go to work unshaved, unshowered, and unkempt, several major market stations-KIRO-AM-FM Seattle, WBZ-AM Boston, and KYW-AM Philadelphia-have begun giving some of their jocks double duty as reporters for their sister television stations. This is part of the growing trend toward combining news operations at co-owned radio and television sta-

While WBZ radio and TV have worked loosely together for years, they officially combined their news operations in January 1992 when the radio station went from full-service to all-news

One avenue is to combine resources based on beefing up prodnct and image, which is what we're doing," says WBZ ND Brian Whit-temore. "We're looking to be a I,000-pound gorilla. The second rea-son to do this would be to eliminate

While other all-news stations might have six to 10 news reporters. WBZ-AM only has three. The rest of the work is handled by the TV team Here's the way it works at WBZ radio and TV: The radio station crew is linked with the TV's assignment desk. The three radio reporters pick and choose what to cover, and the rest is done by the TV reporters. Since radio is better prepared for morning drive and TV is geared toward afternoon drive, the radio reporters service TV with morning news and vice versa.

Some of the radio reporters do on the street interviews for the TV affiliate, but they are not seen on camera. For instance, morning news man Don Batting is also doing voice work for TV

However, when the TV morning news show expands to 90 minutes next month, the radio team will help beef up its coverage by having Bat ting and reporter Jacquelyn God-dard available to do stories and even report on-air on WBZ-TV. In the year since combining its op-

erations, WBZ-AM has climbed from a 5.9 Arbitron share of the 12plus audience to 7.3. It has also posted a healthy gain in morning drive.
As for its facilities, Whittemore says WBZ is about to start building a brand-new newsroom so that the radio and TV news teams will be in the same room, which will enable them to work together more closely. KIRO-AM Seattle combined its news operations with KIRO-TV last June and flipped KIRO-FM from AC

to news last September. We wanted to get the competitive advantage by combining forces and giving us more muscle out

' says VP/news operations there," says 'Andy Ludlum. KIRO's radio and TV news team isn't as segregated as WBZ's. In fact, KIRO has just one main news team, which works together on sto-ry assignments. Ludlum says that

90% of the stories are covered by a ingle reporter for radio and TV.
The twist to KIRO's cooperative name affort is that last weak it has gan airing a few hours of the radio station's morning show on another

television station, KTZZ-TV. Morning men Bill Yeend and Gregg Hersholt simply do their radio show while being broadcast on TV. "It's really designed so the audience can kind of eavesdrop on the show." says Ludium. "[Yeend and

Hersholt are] comfortable with it so far and they've both done TV in varying degrees. This show is just like someone watching them do the radio show KIRO's goal is to be the "news

powerhouse" in town and with three separate entities—the AM, FM and TV-it is achieving its goal, according to Ludlum. He says the combined stations reach an audience of 10 million, which is more than the two newspapers and other TV and radio stations in town. KYW Philadelphia, sister station to WBZ, is in the midst of discus-

sions to work more closely with its TV affiliate, KYW VP/GM Roy Shapiro says the plan currently is under review, although no decision has been made. Meanwhile, many of the radio sta-

tion reporters already have done re-ports for the TV station. Shapiro says they are trying to figure out a way to make the association even ore productive.

The No. 1 advantage, of course, would be to produce a better product for both and eliminate some duplication of what we both do, which would eliminate some costs," says Shapi

KYW's business reporter appears on KYW-TV's morning news program twice weekly. Its sports commentator appears on TV every day. and the morning-drive anchor is a Saturday reporter for the TV sta-

Shapiro says the possible changes in the news operations of the radio and TV stations would simply entail more "pollination of the two. Unlike KIRO, which uses one

main news staff. Shapiro says KYW would keep two separate news staffs that would work together. similar to WBZ's setup.

In addition to efficiency, those involved in combined TV and radio news operations point to cross-promotional opportunities as another

important advantage.
"One thing we're taking even more advantage of is the cross pro-(Continued on page 109)



Book 'Em. Members of the Pittsburgh Police Department, hired by Big Beat/ Attentic Records' promotion staff, lend a helping hand in delivering inner Circle's "Bad Boys" single to WBZZ (B94). As the theme song to Fox Television's "Bad Boys" no doubt tops most police officers' top 10 lists. Pictured, from left, are WBZZ MD Jeff Tyson, Officer Pat Logan, PD Buddy Scott, and Officer Ilm McKee

# **House Panel Approves Airwave Auction** FCC that several 1991 broadcasts of

BY BILL HOLLAND

WASHINGTON, D.C.-A key House committee approved a measure May 11 to sell off sections of the airwaye spectrum in government-run auc-

tions, but broadcast spectrum escaped the sell-off scheme because of an exemption in the bill. The House Energy and Commerce Committee approved the measure

with Republican support to auction off 200 mHz of spectrum. The bill now goes to the Senate, which also will wrestle with the auction bill, which could bring in more than \$7 billion in federal revenue.

Senate lawmakers are expected to push for a similar exemption for Lobbyists will closely monitor the progress of the bill, which exempts oadcasters because they do not charge customers a fee as other spec-

trum users do, rather than because they carry public-interest obligations. KLOL GETS \$33,750 INDECENCY FINE Rusk Corp.'s arguments to the

the Stevens and Pruett morning show on its KLOL Houston were not indecent but were "clinical discussions of sexual matters" and acceptable daytime fare fell on deaf ears May 3 when the commission notified Rusk that it is apparently liable for a \$33,750 indecency fine.

The language in the transcribed

WASHINGTON ROUNDUP

KLOL broadcast is lewd and vulgar and clearly falls within the definition of broadcast indecency," the FCC

Further, the commission trebled the base \$12,750 indecency fine for what it called willful and repeated violations. The commission had previously imposed a \$6,000 fine on Rusk for I990 morning show broadcasts on

CALM REFORE PERFORMANCE STORM A copyright-protection gathering in Geneva next month will determine

whether there will be a lengthy and expensive lobbying fight between the radio and record industry over performance-rights legislation, according to industry insiders. Right now, there's nothing to say

about strategy until the outcome of the meeting in Geneva," says a source at the National Assn. of Broadcasters, "But it seemed obvious that [House copyright subcom-mittee chairman Bill] Hughes wants to move ahead with the legislation and wasn't in agreement with the views we expressed at the recent hearing on the matter" (Billboard. April 3).

Register of Copyrights Ralph Oman has said it is important for the U.S. to develop a performance right similar to those in copyright laws in European countries if the U.S. wants equal international copyright protec-

However, broadcasters have vowed a fight if the recording inde try moves ahead with what it's termed a top legislative priority-to have a hill introduced in Congress that probably would require music stations to pay royalties to record

companies and performers for the use of sound recordings. FCC'S DUSGAN: A BALANCED DAB FUTURE Broadcasters know for sure now

that they have one more ally at the FCC in the digital audio broadcasting controversy. FCC commissioner Ervin Duggan

went on the record with his caution ary remarks arising out of what he called "the paradox of new technoloat the Public Radio Conference held May 7 here. Duggan pointed out that while the Communications Act mandates the

encouragement of new services, it also says that such nods to new technology must be in the public interest. Pointing to the FCC's disastrous decision during the '80s to allow more FM stations on the dial, which caused overcrowding and perilous economic competition, Duggan said the com-mission has to "think carefully about the implications" a DAB spectrum allocation schedule would have "for one of the bedrock public-interest val-ues that the FCC is supposed to guard, protect and nourish; local-

Localism-a radio station's community relations programming outreach-has become a buzzword for broadcasters in the DAB fracas at the commission. It is a concept that multimarket, satellite-beamed radio networks cannot provide at this junc-

Interim chairman James Quello already has made similar remarks that he would guard against terrestrial broadcasters being overlooked in the ongoing DAB allocation de-

WSCR WANTS FULLTIME STATUS Diamond Broadcasting's WSCR

Chicago has filed an application with the FCC to upgrade its daytime-only The 5.000-watt talk outlet has asked for permission to build a nighttime transmitter south of the city to broadcast a directional signal.



Latin Mix. When told by WBBM-FM (B96) Chicago staffers that SWV's "I'm So into You" wouldn't be put in rotation because it lacked a Latin mix needed to reach the station's main audience. BCA regional promotion director Chris Hensley hired the Nacho Salaza mariachi bend to play the song at the station. The stunt worked. "I'm So Into You" can now be heard on 896. Pictured among Nacho Salazar's members, from left, are Hensley; PD Dave Shakes; and APD/

# Hot Adult Contemporary.

WEEK	WEEK	2 WKS Ago	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS  TITLE ANAMBROSTRIBUTING LABOL  ARTIS
1	1	3	13	* * * NO. 1 * * *  TELL ME WHAT YOU DREAM • RESTLESS HEART/W. HIL MOVID 62 4460/ICA  2 works at Mo.
2	3	2	16	LOVE IS VANESSA WILLIAMS & BRIAN MCKNIGH
3	2	1	14	I HAVE NOTHING   ◆ WHITNEY HOUSTO
4	4	5	12	WHAT YOU WON'T DO FOR LOVE + GO WES
(5)	9	11	21	HAVE I TOLD YOU LATELY ◆ ROO STEWAR
(E)	7	10	13	I'LL NEVER GET OVER YOU (GETTING OVER ME) ◆ EXPOS
m	10	15	5	HERO ◆ DAVID CROSBY & PHIL COLLIN
9	9	9	16	IF I EVER LOSE MY FAITH IN YOU STIN
9	9	9	10	COME IN OUT OF THE RAIN   WENDY MOTE
15	9	,	16	ANGEL   JON SECID
16	12	16	16	WATER FROM THE MOON   CELINE DID  CELINE DID
(12)	13	13	2	A SONG FOR YOU ◆ RAY CHARLE
=	16	13	8	EVEN A FOOL CAN SEE  EVEN A FOOL CAN SEE  MAINTER GOIS ALICAN CUT
13			-	I SEE YOUR SMILE   GLORIA ESTEFA
24	10	8	16	SIMPLE LIFE SELTON JOH
16	16	7	16	
<b>16</b> )	24	_	2	***POWER PICK*** BY THE TIME THIS NIGHT IS OVER KENNY GIPEABO BRYSO
16	16	16	10	THE CRYING GAME   ◆ BOY GEORG  SIN SOL37/GRG
18)	13	16	8	HARBOR LIGHTS   ◆ BRUCE HORNSE
19	10	10	8	IF I COULD  COLUMNA 74864  ◆ REGINA BELL
20	32	27	9	MOMENTS OF LOVE CATHY DENNI POLYDOR 859 054PLG
(21)	16	26	8	CAN'T DO A THING (TO STOP ME) + CHRIS ISAA
24	16	16	27	FOREVER IN LOVE + KENNY
(23)	29	29	2	DON'T TAKE AWAY MY HEAVEN + AARON NEVILL
24	20	22	2	KISS OF LIFE + SAD
25	20	20	10	THAT'S WHAT LOVE CAN DO  • BOY KRAZ  NEXT PLATFAULONDON 507 COLUNG
(26)	20	20	8	THE BEST I EVER WAS JOHN PAGAN
27	16	25	16	WELCOME TO MY LOVE   RACHELLE FERREI
(28)	16	-	1	I DON'T WANNA FIGHT ◆ TINA TURNE
77	18	23	77	A WHOLE NEW WORLD ◆ PEABO BRYSON & REGINA BELL
(30)	38	43	9	THAT'S THE WAY LOVE GOES
-	_	_	-	PASSIONATE KISSES
31	27	16	16	SLEEPING SATELLITE • TASMIN ARCHE
32)	10	41	4	SOMEBODY LOVE ME   MICHAEL W. SMIT
34	16	16	16	REUNION 62465/RCA
34	28	33	30	RCA 62412
35)	28	-	2	MERCURY ALBUM CUT
34	16	44	2	LOST IN YOUR EYES THE JEFF HEALEY BAN
27	16	16	23	HEAL THE WORLD   ◆ MICHAEL JACKSO  ENC.74780
38	37	37	10	ORDINARY WORLD  CAPITOL 44900  DURAN DURA
39	26	16	16	I DON'T KNOW WHY SHAWN COLVI
<b>(49)</b>	NE	<b>*</b>	2	* * * HOT SHOT DEBUT * * *  WALK THROUGH THE WORLD
<b>41</b> )	NE	*	1	IT'S ALRIGHT HUEY LEWIS & THE NEW
42	39	38	29	FAITHFUL   GO WES
43	46	-	2	OFF THE GROUND • PAUL MCCARTNE
44	41	36	22	NO MISTAKES   ◆ PATTY SMYT
45	33	34	30	NEVER A TIME GENES
46	43	35	35	DO YOU BELIEVE IN US   • JON SECAD
47	50	48	3	SOMEBODY TO LOVE   GEORGE MICHAEL AND QUEE  HOLLYWOOD ALBUM OUT
48	42	37	28	I WILL ALWAYS LOVE YOU ◆ WHITNEY HOUSTO
49	45	40	20	REACH OUT (I'LL BE THERE) MICHAEL BOLTO
	-		5	ALL THESE YEARS  SAWYER BROW
50	47	42		



AFTER THREE YEARS at the top of the ratings game in Cincinnati, full-service WLW was finally topoled in the winter Arbitron book by country WUBE-AM-FM (B105). which posted an 8.7-11.0 rise. In addition to its No. 1 12plus ranking, WUBE took the top spot in three demos: 25-54, 18-49, and 18-34.

The success is particularly dramatic when you consider that three years ago, when OM Tim Closson first joined the station, WUBE had just dipped from a 4.9 to a 4.0 12plus and was in 11th place in the market. Since then, Clos son has been working on the product and marketing of the station and it has been rising steadily every since.

"What drove us to No. 1 in the winter book [was] about two years of consistency in product and marketing," says In addition to consistency, Closson cites several other

factors for the station's current status, including the hardworking staff, the "tremendously loyal" listeners, and his perception that "country music is still reaching its popularity in Cincinnati. It hasn't peaked yet." Other factors in the station's success are its long herit-

ge in the format (it has been country since 1969), and what osson calls "an unbelievable name recognition with our air personalities '

WUBE targets 25-540-year-olds, and the audience is evenly split between males and females. The mix currently is about 60% current/recurrent and 40% gold. Interestingly, Closson says an experiment being a little hotter and more current intensive in the late summer and fall of last year resulted in a sharp decline in time spent listening, As a result, he readjusted the mix and made the station "a little less hot and current intensive and went back a little further in the gold . . . [and] the TSL came back up," he

Here's a recent afternoon hour: Travis Tritt, "Here's A Quarter (Call Someone Who Cares)"; Trisha Yearwood,
"You Say You Will"; Alan Jackson, "She's Got The Rhythm (And I Got The Blues)"; Garth Brooks, "What She's Doing Now"; Oak Ridge Boys, "No Matter How High"; Reba McEntire, "It's Your Call"; Hal Ketchum, "Past The Point Of Rescue"; Vince Gill, "Pocket Full Of Gold"; Patty Loveless, "Blame It On Your Heart"; Doug Stone, "Warning Labels," Earl Thomas Conley, "I Have Loved You Girl", Sammy Kershaw, "She Don't Know She's Beautiful"; John Michael Montgomery, "I Love The Way You Love Me";

and Alabama, "Song Of The South. At the end of 1992, WUBE signed on sister station

WYGY (Y96) as a hot country station, another factor Closson credits with WUBE's success. "We had another cou try station in the market. It was our own, but it really helped grow the country audience," he says,

According to Closson, WUBE shares listeners with stations in every format, which he says is "part of country's mass appeal and the radio station's mass appeal.

Promotionally, the station has been involved in several local festivals, including the annual Taste of Cincinnati, where WUBE sponsors a stage and brings in national acts More recently, the station became the radio sponsor of the

annual fall Chili Fest, another major downtown festival Each spring for the last several years, the station has run the "Grand Slam" direct-mail contest, which is tied to listening and awards \$1,000 prizes on Thursdays and a grand prize of \$10,000. This year, the grand prize is a Nis-

Another major part of the station's marketing effort is personal appearances. Thus far in 1993, WUBE staffers ave made approximately 225 personal appearances, including club stops, achool visits, concerts, telethons, and the B105 "rolling radio show," an elaborate remote setup

at client locations. Last February, the station also purchased a major television advertising schedule As for the next book, Closson says be is not sure whether the station will retain the top spot against Reds baseball broadcasts on WLW, but he is certain the station will continue to be successful. "I say this with a guarded confidence, not cockiness," he says. "Any place I go I expect to win because I have confidence in the people who work around me and their ability. These guys and girls work their tails off, love the radio station, and have great

"I'm not going to panie if we aren't No. 1 the next bool but I expect we will still be consistent in what we will de-

liver in results and ratings," he adds.

His primary goal for the future is taking the No. 1 spot in a major ratings period (i.e., spring or fall), but Closson says "I think it can be done, and I have the staff that can

Closson began his radio career in 1980 at family-owned stations WEVR-AM-FM River Falls, Wis, After short stops at small-market stations in Iowa and Minnesota, he spent seven years at WAXX Eau Claire, Wis., as a jock and MD. His first programming job was at KHAK Cedar Rapids, Iowa, where he spent about two years before getting the call from WUBE.

# **Smaller Vacation Give-Aways A Big Biz**

LOS ANGELES-While vacation give-aways have long been a staple at radio stations, these days promotion directors are finding that smaller weekend trips, or one-day excursions to trendy sites, are becoming more popular with increasingly busy listeners than one- or two-week vacations to far-away places

Such is the case with KMTT (The Mountain) Souttle Director of marketing Sandy Stahl says that while the station still does some larger trip give-aways, it is doing more excur-sions to local sites. For instance, KMTT is in the midst of giving away 20 "seaplane excursions" for two to places such as San Juan Islands, Hood Canal, and Mount Rainier in the Perific northwest

"With people's heetic lifestyles, it's just easier for them to do these smaller [trips], and we can do more of them," says Stahl, "With the larger



by Carrie Borzillo

vacations, winners have to worry about getting a passport, which most don't have

KDWB Minneapolis also is in the midst of giving away 20 weekend jaunts in addition to the 101 weeklong vacations it gives away each year. Promotion director Paul Miraldi says, "It seems that the quicker trips are easier for [the listeners] becau they tend to be more anxious about going too far away.

KIIS Los Angeles VP/marketing Karen Tobin says the shorter trips

ent. For example, the station might tie in with a car rental company and send a couple up the coast to Monterey, Calif.

Other popular hot spots for weekend getaways are Palm Springs, San Diego, and the Bay Area. KIIS gives away approximately 25 such tripe a year.

An added appeal of short trips, ac-cording to Tobin, is the fact that many people can't afford even weekend excursions anymore, "California is one of the last states to come out of the recession, and people really need to get away," she says.

**NEW PROMOTION SOFTWARE** WOHT (Hot 97) New York direc-

tor of marketing and advertising Rocco Macri is ready to market his new promotion manager software to (Continued on next page)

# Album Rock Tracks

Como	ind from	a nationa onitional	sample i	of pirplay supplied by Broadcast Data Systems' Radio Trick sen a day, 7 days a week Songs ranked by number of detections.	vox. 93 album rock stations are
¥:4	, X	2 WKS	WIG.	TRACK TITLE ALBUM NITLE (IF ANY)	ARTIST LABEL OSTRBUTNG LABEL
1	1	1	,	LIVIN' ON THE EDGE 7 weeks	
2	2	2	10	ARE YOU GONNA GO MY WAY	<ul> <li>LENNY KRAVITZ WRGIN</li> </ul>
3	14	_	2	CALLING TO YOU	<ul> <li>◆ ROBERT PLANT ESPARANZA/STIANTIC</li> </ul>
4	3	3	9	SHAKE MY TREE	COVERDALE/PAGE
5	4	4	10	BLACK GOLD GRAY DAYCERS LINION	◆ SOUL ASYLUM COLUMBIA
6	5	6	10	PLUSH   ST	ONE TEMPLE PILOTS
7	6	8	5	THE HUNTER MUDDY WATERS BLUES A TRIBUTE TO MUDDY WATERS	PAUL RODGERS
(8)	9	11	4	EAT THE RICH	◆ AEROSMITH
9	7	7	11	RDOSTER	◆ ALICE IN CHAINS
10	11	14	10		AD TODD/MONSTERS
11	10	18	7	AM I EVER GONNA CHANGE	EXTREME
(12)	15	21	5	TRUGANINI EARTH AND SUM AND MOON	◆ MIDNIGHT OIL COLUMBA
13	8	9	18	TWO PRINCES POCKET FULL OF ARMPTONITE	◆ SPIN DOCTORS
14	13	16	4	SISTER OF PAIN	◆ VINCE NEIL WARMER BECS
15	17	12	15	IF I EVER LOSE MY FAITH IN YOU TEN SUMMERER'S TALES	◆ STING
16	16	13	22	BLACK	PEARL JAM
17)	22	25	,	* * * AIRPOWER * WHAT'S UP BOSCE, BETTER, FASTER, MORE)	★ ★ ◆ 4 NON BLONDES BITTHSCOPE
18	12	5	11	WIRED ALL NIGHT	MICK JAGGER
(19)	24	26	5	HATRED (A DUET)	THE KINKS
20	18	10	13	PRIDE AND JOY	◆ COVERDALE/PAGE
21	19	15	12	RUNNING ON FAITH	◆ ERIC CLAPTON DUCKNEPHISE
22)	34		2	CUT ACROSS SHORTY	ROD STEWART

24	35	-	2	BUSY BEE AMERICAS LEAST WANTED	<ul> <li>◆ UGLY KID JOE STARDOG/MERCURY</li> </ul>
25)	29	35	3	DOWN INCOGNITO	WINGER
26	27	34	4	HONEST TO GOD	BRAD GILLIS GUITAR RECORDINGS
7	NE	wÞ	1	* * * FLASHMAKE WHAT TIME IS IT? POOST FULL OF ASSETTIONITE	R ★ ★ ★  ◆ SPIN DOCTORS  EPIC
28	25	20	11	TONIGHT	OEF LEPPARO MERCURY
29	31	33	3	THE SIDEWINDER SLEEPS TONITE	◆ R.E.M. MAIN( II BROS
30	26	24	9	CRYIN' The extrement	JOE SATRIANI
31	23	17	10	SHAPE I'M IN	♦ ARC ANGELS
32)	39	-	2	ANYWHERE BUT HERE	◆ RAGING SLAB DEF AMERICAN REPRISE
33	37	39	4	SMOKE	◆ ORIVIN-N-CRYIN
34	32	30	6	NOTHIN' TO LOSE	◆ ARCADE LPIC
35	30	29	6	EVERYBODY	◆ ANIMAL BAG STARDOGMEROURY
36	20	19	6	ANGRY TELL THE TRUTH	BILLY SQUIER
37)	NE	wÞ	1	BORN TO RUN THE LAST BEREL	LYNYRO SKYNYRD
38)	NE	WÞ	1	ONLY SOUND OF WHITE NOISE	♦ ANTHRAX ELEATRA
39	33	32	6	IN THESE ARMS	◆ BON JOVI JAMSCOMERCURY

23 21 22 15 DOWN ON ME

33)	37	39	4	SMOKE	◆ ORIVIN-N-CRY
34	32	30	6	NOTHIN' TO LOSE	◆ ARCA
35	30	29	6	EVERYBODY ANIMAL BAG	◆ ANIMAL B.  STARDOGMERO.
36	20	19	6	ANGRY TELL THE TRUTH	BILLY SQUI
3	NE	w>	1	BORN TO RUN THE LAST BEREL	LYNYRO SKYNYI
38)	NE	₩>	1	ONLY SOUND OF WHITE NOISE	ANTHR     CLO
39	33	32	6	IN THESE ARMS	BON JC     IAMSCOMERCE
40	36	36	17	DON'T TEAR ME UP	◆ MICK JAGG

			ALI	BUM ROCK RECURRENT T	RACKS
1	1	2	32	EVEN FLOW	◆ PEARL JAN
2	3	1	20	JEREMY IIN	♦ PEARL JAN
3	2	5	18	LITTLE MISS CAN'T BE WRONG	◆ SPIN DOCTOR
4	7	-	35	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMP	THE BLACK CROWE
5	4	3	4	PULL ME UNOER	◆ OREAM THEATER ATCOEASTWES
6	6	6	15	BAD TO THE BONE	◆ GEORGE THOROGOOD
7	5	4	13	HARD TO HANDLE	◆ THE BLACK CROWE OUT AMERICAN REPRIS
8	8	9	15	ALIVE	◆ PEARL JAN
9	_	-	27	MAMA, I'M COMING HOME	OZZY OSBOURN
10	_		2	ENTER SANDMAN	◆ METALLIC

# Radio

(Continued from preceding page)

stations nationwide. The software has been used at Hot 97 since last spring. It is broken down into seven "userfriendly" sections: contest manager. event manager, database manager, inventory manager, directory man-

ager, and list manager. "It's the best way of being organi-zed," says Macri, who is distributing the software under the company name Broadcast Manager Inc. "Instead of looking through 50 discs, you have it all at your fingertips. And instead of new employees going through six weeks of training, all we had to do was teach them this program. For smaller markets, whose promotion directors are constantly asking the GM to get them an assistant, this is almost like [having] an as-

Macri says he began working on the software in 1991 and, in developing the program, solicited the input of other promotion directors around the country.

## IDEA MILL: THE LIVING END

Epic act Living Colour and KNDD (The End) Seattle have joined forces to release a limited-edition CD containing an unreleased version of "TV News," an acoustic "Never Satisfied," and the album version of "Nothingness." The CD is being given away to fans displaying "The End" on their



York City stay, Boy George stopped by to visit the WHTZ (Z100) morning team. Pictured, from left, are Gary Bryan, George, and Ross Brittain.

PROFESSIONAL HEAVY DUTY

27 25 23

28 23 17 9 COME UNDONE SLOW DOG

30 26

29 21

#### PROMOTIONS AND MARKETING

bodies at the Living Colour show in WJJS Lynchburg, Va., and Poly-

Gram Records recently teamed up to pay a listener's credit card bill and promote the P.M. Dawn single "Plasic." Listeners registered for the contest by sending the station a copy of their bill or dropping it off at a local retailer

Just what every mom needs: tickets to upcoming Bay-area modern rock shows. That's what KITS (Live 105) San Francisco gave away on Mother's Day . . . N/T WCBS-AM New York just completed its "WCBS Great City Give-Away" contest, in which listeners had to identify the voice of a newsmaker in a sound bite to qualify to win a trip to Honolulu, Rome, Tokyo, or Paris.

#### PROLITONS Janet de Acevedo joins American Public Radio as director of commu-

nications. She previously was with the

Girl Scout Council and has worked at KSIX Corpus Christi, Texas ... Former International Marketing Systems director of sales Mark Ferri ioins WYSP Philadelphia as promotion and marketing specialist.

Former WKRQ Cincinnati jock Brinke Guthrie joins crosstown WRRM as promotion director, replacing Kathy Santangelo, who exits to work for a local realtor . . . Leslye Amber has been named director of special projects at WHIO/WHKO Dayton, Ohio. She was marketing di-

rector for a mall in Cincinnati Mickey Johnson joins WHJX Jacksonville, Fla., as promotion direc-tor, replacing Mikki Spencer, Johnson was last with WJHM Davtona Beach, Fla. . . . Former KSHE St. Louis research director/sales assistant Jacki Huffman joins crosstown KMOX as promotion coordinator WQHT upps promotions staffer May Uono to executive assistant/promotion assistant.

Billboard. FOR WEEK ENDING MAY 22, 1993 Modern Rock Tracks

			-	II IIOOIL II W	DIEG IM
THES	UST	2 WKS AGO	WKS. ON CHART	COMPILEO FROM COMM COLLEGE RADIO MIRPLE TITLE ALEUM TITLE IF ANYO	ERCIAL AND LY REPORTS.  ARTIST LABELDISTRIBUTING LABIL
1	2	1	6	* * * NO. 1	* * * sels at No. 1 • NEW ORDER QWEST/WARNER BROS
2	1	2	5	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/SIRE/REPRISE
3	5	10	6	CREEP	◆ RADIOHEAD CAPITOL
4	4	6	6	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
(5)	6	5	8	IS IT LIKE TODAY?	♦ WORLD PARTY ENSIGNCHRYSALISERS
6	3	4	7	CURSED FEMALE	◆ PORNO FOR PYROS WARNER BROS.
7	7	3	10	ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ
8	9	13	5	CAN'T DO A THING (TO STOP ME)	◆ CHRIS ISAAK
9	13	15	4	METAL MICKEY	◆ SUEDE NUDLCOLUMBIA
10	12	11	7	PLUSH	◆ STONE TEMPLE PILOTS
11	11	21	4	MY NAME IS MUD	♦ PRIMUS INTERSCOPE
(12)	16	-	2	FIELDS OF GOLD	♦ STING
13	14	16	4	CAN'T HELP FALLING IN LOVE	♦ UB40 VIRGIN
14)	18	22	3		TERENCE TRENT O'ARBY
15	15	14	6	LOVE IS STRONGER THAN DEATH	◆ THE THE OPIC
16)	NE	*	1	PETS PORNO FOR PYROS	PORNO FOR PYROS WARNER BROS.
17)	NE	*	1	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES
18)	20	_	2	COUNTRY AT WAR	
19	17	_	2	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM
20	8	7	8	JUMP THEY SAY BLACK TIE WHITE PICKSE	◆ DAVID BOWIE SAYAGE
21	10	9	8	BEING SIMPLE PAN MAKES YOU BEAUTIFUL	◆ THE JUDYBATS SIRE/WARNER BROK.
22	22	-	2	NOTHINGNESS STAIN	◆ LIVING COLOUR
23	19	20	3	STEP IT UP	♦ STERED MC'S GEE STREET/ISLANDPLG
(24)	NE	*	1	WHO WAS IN MY ROOM LAST NIGH	T ◆ BUTTHOLE SURFERS
25)	NET	₩.	1	THE RETURN OF PAN	◆ THE WATERBOYS GEFFEN
26)	NE	*	1	HANG ON TO YOUR EGO	◆ FRANK BLACK ELEKTRA

SWEET HARMONY

Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1993, Billboard BPI

THE RAIN

◆ THE BELOVE

DURAN DURAN

◆ CRUSH

#### LABELS TUNE IN TO STATIONS' NEW ALTERNATIVE (Continued from page 5)

known as album alternative. The budding stations are receiving close attention from record label executives as exposure via the format helps boost retail and concert ticket sales.

Nanci Griffith, Widespread Panic, Black Uhuru, Darden Smith, Leonard Cohen and Richard Thompson are among the acts finding a new avenue of exposure through album alterna-

After years of being shunned by country and later by AC radio, Griffith, through her latest release, "Oth er Voices, Other Rooms," has finally found a home on commercial radio, thanks to the album alternative for mat. The album reached No. 54 on the Billboard 200 (Griffith's previous best was No. 178) and bas sold 250,000 copies, according to Jon Leshay, VP of alternative music and video promotion at Elektra

When Widespread Panic released its last album in 1991, the band was largely dismissed by rock radio. Now with "Everyday," the band, an alumnus of last year's H.O.R.D.E. boogie-rock tour, finds itself near the top of um-alternative playlists.

Joe Babka, southeast region pro motion director for Capricorn Records, says by adopting the band, album alternative has helped build a solid success story that the label can take to album-rock PDs in hopes of gaining more exposure.

For other artists, simply profiting from commercial radio exposure rep resents a triumph. During its recent tour Black Uhuru was able to set up in-store appearances in conjunction with local album-alternative stations In the past, that kind of promotional tool did not exist for the reggae band, says Bud Harner, national promotion rector at Mesa.

#### DIFFERENT STATIONS AND SOUNDS As with any music format, differ-

ent album-alternative stations embrace different sounds. On the whole though, they offer rock program-ming with a distinctly acoustic guitar base, aimed at 25-49 year-olds. Established core artists include

R.E.M., Sting, and Peter Gabriel. Jellyfish, Tasmin Archer, and World Party are three favorite newcomers. Those artists can be beard on other formats, but album-alternative stations delve deeper and expose more of their music.

The stations, which number be-

#### REPORTING FOR DUTY (Continued from page 106,

motion between the two," says Whittemore. "The TV news anchor will point viewers to the radio news and we'll steer them to TV. It's been working out great. The perception from our audience is that we're ev

WBZ tesses the 6 p.m. TV news show on the radio, while the TV news team steers viewers to the ra dio, especially for drive times. KYW will report a news story at 5:30 p.m. and then send listeners to TV for the "pictures" on the TV's 6 p.m. news show. KIRO also cross-pro-motes the AM, FM, and TV stations in the same way.

tween 50-70 nationwide, usually share listeners with album-rock and classic-rock outlets, and, to a lesser extent, with AC and public radio. Presentation is generally low-key, with on-air contests kept to a minimum And although they rarely post mar-

ket-topping ratings, the stations are economically viable since their audiences are made up of prized listeners: upscale

and well-educated

Legendary outposts such as KBCO Denver and WXRT Chicago

have for years been programming what today is called album alternative. While they provided label promotion people with some much-needed, major-market exposure for shunned rock artists, it's the recent rash of new stations, such as KMTI Seattle, WKOC Norfolk, Va., and KGSR Austin, Texas, that has pushed the format to critical mass and has gotten label attention.

Within the last month, the format, and the potential it bolds for label artists, has come up regularly at Columbia staff meetings, says Todd Bisson,

national director alternative promotion. He is now working artists such as Leonard Cohen, who in the past had to rely on loyal fans or favorable press-not radio airplay-to sell re-

#### NO FORCE FEEDING NEED

Opening up that type of avenue has made life a little bit easier for label promotion staffers. When Smith's latest country/folk/rock album was released, rather than trying to force feed the record to top 40 or album rock, Ron Geslin, VP of promotion at Chaos, says he was able to land Smith's single on more than a dozen receptive album alternative stations within its first few weeks.

Bisson at Columbia notes that album alternative MDs and PDs are generally less harried than their counterparts and, "as a rule, can get on the phone and talk about music for half an bour.

That appreciation comes across in the album alternative song selection.
For instance, when R.E.M.'s "Automatic For The People" was released WKOC Norfolk quickly put the al-bum's quiet endpiece, "Nightswimbum's quiet endpiece, "Nightswim-ming," in heavy rotation. That sort of simple, yet adventurous program-ming reminds observers of what album rock radio sounded like in its early years. "[Album alternative] is what AOR would have evolved into if fragmentation hadn't occurred, says David Rahn, VP at the SBR Ra-

Even though the new stations represent a backlash against overly formulaic radio, album-alternative consultancies do exist. SBR Radio, based in Boulder, Colo., and made up of KBCO veterans, is one that works with 12 stations across the country. in a nod toward the format's progres sive approach, SBR professionals are known as "advisors," not consul-

The key to album alternative, promers say, is balancing the n sic so it does not cross the line from eclectic to elitist If the music is pushed too far, "you'll end up programming to music junkies, and they're never satisfied," warns Jim Robinson, PD at KTCJ/KTCZ Minneapolis. He adds, "Listeners are not as discerning as we'd like to think they

To ward against alienating his audience, Robinson drops in deep Fleetwood Mac and Bob Seger album cuts ong the songs by Judybats, Phish, and Ray Charles.

#### SESAC. BDS FORM LATIN LICENSING UNIT (Continued from page 5)

board, May 15).

The two leading performing rights organizations. ASCAP and BMI.

charge broadcasters a blanket feeusually a percentage of the station's revenues-and allocate royalties on the basis of a logging procedure that includes station playlists, tapes of broadcasts, and statistical samples Until now, SESAC also charged broadcasters blanket licenses but used a chart-based formula to tabu-

late royalty disbursements. BDS' computerized tracking tech-nology, used on most of Billboard's singles charts, would allow SESAC to measure airplay of Latin music on radio, TV, and cable outlets in the ton 100 markets in the U.S., according to a May 10 statement from the two companies. The information would then be used by SESAC to calculate royalty payments to its writer and publisher affiliates.

#### SESAC/LATINA FORMED

Under the agreement, a new entity called SESAC/Latina would charge broadcasters a "miniblanket" license for Latin repertoire only and a per-play fee for every perforce measured by BDS, according to Freddie Gershon, the rights society's co-chairman.

Gershon claims this arrangement will allow SESAC to reduce broad cast fees because operators would be paying for the use of Latin music only rather than for all genres. Simi larly, the improved tracking capability afforded by BDS would result in higher payments to rights holders, according to Gershon.

He says in the statement, ore precise system could result in a rare win-win situation of decreased expenditures for broadcasters who feel they now overpay for rights for music they do not use, along with increased income for songwriters, mu sic publishers, and proprietors of music copyrights who feel that they aren't currently getting a fair share of royalties due to inaccurate reporting of song airplay."

Gershon adds SESAC is consider

ing applying the BDS arrangement to other niche genres but declines to elaborate on those plans.

# HICHE MARKETS EYED

SESAC senior VP, international, William Velez, says, "We don't intend to compete with ASCAP and BMI, but we do think we can be successful for an affiliate in the niche

marketa

However, SESAC/Latina could try to lure writers and additional publishers from the services they've received at those societies, according to BDS president Martin Feely.

"We're going after the music that most of us take for granted," adds Feely, "the music that's not identified as hite."

ASCAP managing director Gloria Messinger calls the BDS/SESAC arrangement "very good PR," but says, "It wouldn't do the job for the

vast repertory we have."
At BMI, VP of corporate relations Robbin Ahrold says, "BMI has reviewed the BDS system, and it would be fair to say that while we find it a useful barometer for recently released popular records, it is not in our opinion comprehensive enough for the distribution of royal-

"We have a system that we believe is 99%-plus accurate. We represent 130,000 songwriters and music publishers with a catalog of over 3 million compositions, and we think we do it very accurately and comprehensively"

POSSIBLE CHART IMPACT BDS' installment of monitoring

posts for Latin radio could eventually have an impact on Billboard's Hot Latin Tracks chart, Billboard assoriate publisher Michael Ellis says, 'If BDS sets up a comprehensive nationwide panel of Latin-music radio stations that encompasses the entire U.S. Latin market and Puerto Rico, we would then be able to use that in formation for the Hot Latin Tracks chart rather than relying on the current system of telephone-reported playlists." Billboard currently uses BDS data

for its Hot 100, Top 40 Airplay, Al-bum Rock Tracks, Hot Country Singles & Tracks, and Hot R&B Singles cbarts. BDS and Billboard are owned by BPI Communications.

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# Single Reviews

EDITED BY LARRY FLICK

#### POP

MDF One Weepen (4.07)

PRODUCER Vassal Benford Waltess V. Benford, R. Spearman PUBLISHERS Gradington/MCA, ASCAP, Ronnie Gryv, BMI Glant/Recise 18506 (clo Wenne Bros.) (casette single) Purveyors of new jill swing drop the tempo on this sparkling, wonderfully produced ballad. Pillowy harmonies cushion a lend word that turns on the drama without flying out of control. Tasty tune has a finger-poppin', retro-soul quality that will help take act to an even higher plateau at radio. An out-of-

the boy amagheron ► DEPECHE MODE Walking Is My Shoes Inc.

PRODUCERS Depecte Mode, Floori PRODUCERS Depecte Mode, Floor
WRITER M.L. Gore
PUBLISHERS EMEXIN-Blackwood BMI
REMIXERS Mark Stent, William Orbit, Johnny Dollar, Spirit Feel Sire/Reprise 16906 (c/o Werner Bros.) (cassette single) Second single from perennially moody

band's sterling "Songs Of Faith And Devotion" set works a more familiar sound than the previous "I Feel You." Pronounced, hip-hop-derived beats provide a dramatic springboard for song's cinematic prose and Dave Gahan's throaty lead vocal. A literate, thoroughly satisfying entry that exercises both the brain and the booty.

\* MARY J. BLIGE Love No Limit (4-10) PRODUCER Dave "Jenn" helt WRITERS D. Heel, K. Greens PUBLISHERS WENNESS, Netly & Caponis/Stoke Jern. ASCAP

ASCAP Uptown/MCA 2666 Ic/o Unil (cessette single) With the onset of yet another single, Blige's debut, "What's The 411?," pr a bottomless bag of pop'urban hits. Once again, her sultry, delightfully seasoned voice melts into a jazzy hip-hop groove. Romantic, swaying gem could become an instant fave at several radio formats. Give in to it

SHAL Baby I'm Yours (4.50)

PRODUCER Cerl "Grove" Martin
WRITERS C Martin, M Gey
PUBLISHER not losed
REMICER Cerl "Grove" Martin
Gaseline Alley MCA 2531 (cho Unid Icassette single) Harmonious act digs deeper into hip-hop territory on this shuffling midten tune. Track's arrangement carefully contrasts soft, cushiony vocals with a bard, head-bobbin' beat to great effect This is easily the act's most interesting and least cliched release to date should help keep the ball rolling at top 40 and urban radio

LENNY KRAVITZ Believe (4-03)

WRITERS: IL Knavtz, H. Hwisch
PUBLISHERS Miss Bessie Henry Hirsch, ASCAP
Wain 12761 Icin CEMAI Cassade soniel Kravitz offers this track as his latest amalgam of retro sounds and love'n'pe beliefs. With each release, he's sounded more at home in such a setting, and here he's in fine form. Track makes easy switches between styles, from swaving pop ballad to treated psychedelia, and it builds to a grand finish

THE HOOTERS Twenty-Five Hours A Day (2:50) PRODUCERS: Joe Herby, Enc Bazilien, Rob Hy WRITERS: R: Hyman, E. Bazilien, J. Williams PUBLISHEB not listed MCA 2657 (c/o Un.) (cessette single)

Philly pop combo makes its MCA debut with a tune vocally reminiscient of its earlier hits, which should be enough to jog listener memory. Track goes by at warp speed, and also is injected with fresh sounds—gospel backing singers. Irish fiddle—and merits a

reinvestigation of the group RAO BOYS BLUE | Totally Miss You (3 47) PRODUCERS: Tony Hendrik, Karen Hartmen WillTERS: T Hendrik, K. Ven Hasten PUBLISHER: A La Carte

JSPRM A LB Carls XEBS - Vincent DeGeorgio, Tony Garcia, Guido Osario Jaconut 14092 (clo ISMG) (cassette single) German male trio follows its cult hit

"Save Your Love" with an equally frothy invitation to dance. A glistening pop sheen washes over vocals that sadly lack the personality to go the full chart distance Still the song is an engaging guilty pleasure, delivered in five well crafted remixes

PAPERBOY Bumpin' (4.02)
PRODUCTR David "Rhythm D" Weldon
WRITIA'S C. Wiston, L. Simmons, R. William, R. Taylor
WRITIA'S C. Wiston, L. Simmons, R. William, R. Taylor
PRILISHERS From Case Of Bigsress, BMI
REMETRIC Papertop, David "Rhythm D" Weldon
Next Plateaul.chedin D21 (30 Pt.) (L'asserter single)

Charming rap act serves another scratch-happy ditty custom-made for pe radio acceptance. Unison rhymes are la atop a wriggling, easygoing groove, and vamping at the chorus. And those jiggly funk guitar samples are a cute touch, to

CONCEPT OF ONE FEATURING BRENDA K. STARR So Is Love (3:53)

RCOUCES, Tony Meran RITERS: T Moran, M. Lorello JBLISHERS: Moran, I'r. Time, BMI; Muskapeets/Cutting, PUBLISHERS Moranitr's Time ASCAP Dutties 276 (12-inch single)

Act masterminded by freestyle king Tony Moran benefits greatly from Starr's wailing guest vocal. Song is a brew of appetizing Latin flavors, enhanced by heavy funk drums and edgy pop/rock guitars. Much-maligned Latin/ dance subgenre could get a needed shot in the arm at crossover radio and in clubs with this sturdy effort. Contact: 212-567-4900

#### R & B

PORTRAIT Oay By Day (3:58) PRODUCERS: Portial
WRITERS Portial
PUBLISHER not listed
SEMILER: Michael Angelo Saulsberry
Capitel 79714 (do CEMA) Icassette single)

Photogenie male trio mourns the loss of love on this nicely layered R&B slow jam. Sleek harmonies and tinkling instrumentation will be assets in label's campaign to create a multiformat buzz. Delicate acoustic guitar picking is a soft underscore to an arrangement driven by

#### NEW & NOTEWORTHY

FREEDOM WILLIAMS Voice Of Freedom inc owing lefed)
PRODUCERS, Freedom Williams, Louis Vega, Kenny

Gonzalez WRITERS F, Wilhams, L. Vega, K. Gonzalez PUBLISHERS: Freedom XXXXIV Dooe, ASCAP, Indillu. BMI BENIXERS Loure Vegs, Renny Gonzalez F-burebia 74542 (cle Sony) (12 inch single)

Ex-C&C Music Factory rapper steps solo with a pop/hip-hop ditty that blends risqué rhymes with slick, danceable beats, Although he doesn't

mine any new lyrical fields, Williams turns a quick and clever phrase here, deftly weaving his words into the bass line. His loyous tone is punctuated by a liberating "and you thought I was going to disappear" at the the end of the of the track. Watch this one glide onto top 40 playlists and club turntables within seconds

WENDY JAMES London's Brilliant too borns

Inted)
PRODUCER Chris Kimsey
WRITERS E. Costello, C. O'Riordan
PUBLISHER: Phangent Visions Ltd
MCA 1763 Icio Unil (cassette single)

Former Tranvision Vamp pop siren's clear, bright voice rings true on this Elvis Costello-penned pop-punk number. The artist pairing makes for inspired stuff; pop-leaning programmers in rock, alternative, and possibly top 40 formats should enjoy the spin James puts on classic Costello digo From her much-touted solo debut, "Now Ain't The Time For Your Teurs." an easy, rolling piano line. An urban radio smash that deserves a fair sbake at top 40 and AC radio.

★ GUMBO Basement Music (4 09)

PRODUCER Speech WRITERS E. Felake, P. Clark, Speech PUBLISHER, not instell Chysake PSE 04737 (cin CEMA) (casante sinale) Trio from Milwaukee, nurtured by Arrested Development's Speech, exudes uplifting positivity on a slow and percussive hip-hop iam about rising above negative surroundings. Traditional African musical elements take the groove in a refreshing direction, while 17-yearold leader Fulani's rhymes and phrasing ooze with personality and charm

AMAGEUS Hey There Lonely Girl (no terring lested)

Sixties-era soul nugget by Eddie Holman is updated for the new-jack generation. Despite its slick, familiar tone, Amadeus has a rich and charismatic delivery that urban programmers resularly revel in. Have a taste, Contact:

TIERRA Tonight (4.20)
PRODUCER Rusy Sales
WHITER R. Sales
PUBLISHERS Sales/On The More, BMI
Thump 1046 (Cassatin Single)

312,407,8236

Latin R&B act that hit during the early '80s with "Together" is back with a ballad that is a lovely prelude to a romantic evening. Fine for adult-oriented urban stations. Look for a new version of the band's big hit on the flipside. Contact: 909-595-2144.

#### COUNTRY

MARK CHESNUTT It Sure is Monday (2.57) PRODUCER Mark Wingle WRITER D. Linde PUBLISHERS: EMI Blackwood/Linde Manor, BMI NCA \$4830 (cb Unil (7-inch single) Chesnutt takes a break from his sober and stately balladry to complain about

the torments arising from the worst day of the week CARLENE CARTER Every Little Thing (3-12) PRODUCER Howe Epstern
WRITERS C. Carter, A. Anderson
PUBLISHERS Cross Resultanced AdvaNash/This Rise

CAP wt 16527 (c/o Werner Bros ) (7-inch single) Carter pursues her light-hearted obsession with love with a rollicking beat and an irresistible sing-along orus. As with her "I Fell In Love," this one is supported by a charmingly loony

IOHN SERRY A Mind Of Her Own (\$ 22)

PRODUCER Chack Howerd WRITERS C. Jones, J. Beny PUBLISHERS, Great Combentent/Diamend Struck/Kicking Bird, BM Liberty 78654 (clo CEMA) (CD prems) A nice balance of thematic intensity and vocal restraint. Berry walks the line between a man's desires and a woman's

independence. DANCE

### MARTHA WASH Runaround (4 45)

PRODUCES Tood Terry WRITERS T Terry, Robinson PUBLISHERS Hew York Style, BMR, Warner-Chappel REMITTED TOOS Terry
RCA 62542 (c/o BMG) (cassette single)

Dance music legend tries for her third No. 1 solo hit with a fierce, finger-wavin' throwdown that slams with rough house beats. Wash is the picture of glassshattering diva with a song that is a bit fun that it doesn't matter). Label is wisely working "Now That You're Gone," a flawless R&B ballad on the flipside, to urban radio

PICKS (\$\rightarrow\) New milesass with the greatest chart potential. CRETCS CHOCE (\$\rightarrow\) New milesass, regardless of potential chart scison, which the reviewer lighty encommends because of their musical ment. NEW AND NOTEWORTHY: Highlights new and developing acts worthy or distriction. Cassette, weigh or CD singles occusive perspectate for more than one format are reviewed in the category with the broadest and suddets. All releases available to rido and/or retail in the U.S. are eligible for review. Send opens to Lang Princip (\$\rightarrow\) (all standers, 1851 to develop (\$\rightarrow\) (and the Cassette, which is the Cassette (\$\rightarrow\) (and the Cassette (\$\rightarrow\)) (and the Cassette (\$\rightarrow\)) (but the case of the Cassette (\$\rightarrow\)) (but th

► BOOK OF LOVE Boy Pop (7.35) PRODUCTR Ted Ottsviano
WRITERS L. Foseli, T. Ottaviano
PUBLISHERS not liszed
REMITERS Nood il Swing, Josh Wirk
Siri 40406 loto Werner (Bros.) (12-inch single)

Modern pop/dance act resurfaces with a cheeky room that extalls the virtues of male-bonding—in more ways than one. Lively, NRGetic original version is a summer anthem in the making, while Mood II Swing's deep and saluscious "Go Bottom. Go Top" mix will leave runway regulars gagging, and panting for more. A fine preview into the new "Love Bubble" collection

FIERCE RULING DIVA Get Funky With Ma

PRODUCENS Jensey room; was well resemble with FRS. J. Ponter, J. Flemmen PUBLISHERS Finger in The Dylw/Two Ptieters Medicine/Saet 40826 (alo Werner Bros.) (12-inch sargie) World-class techno act makes its maior label debut with a highly imaginative track that is far more complex and resting to the ear than typical rave fodder. A plethora of remixes wisely courts several dance formats, but all stick close to the original version's brain embedding hook. How bout an edit for APOTHEOSIS Put Me In A Trance (5.55)

PUBLISHER Mediatronicfine Region 115 (12 inch single\*

Techno-logists swing back into view with a decidedly NRGized Black Box-ish twirler. Hard rave synths are countered by tinkling sound effects and requisite diva belting. Primarily for mainstream minds, though hardcore heads will be sated by the fast and urgent "Trance mix. Contact: 201-836-5516.

A C ► JOSHUA KAOISON Jessie (no timing listed) PRODUCERS: Peter Ven Hooke, Rod Argent PRODUCES Prior Ven Hooke, Rod Argent WRITER J. Kadison PIRI ISHERS Johnssongs/Seymour Glass/EMI Bischwood, BMI 58K/ERG 04709 (c/o CEMA) (cassette single)

On this first single from his botly touted debut, "Painted Desert Serenade, Kadison indulges in a worldly, intelligent brand of storytelling that aims to place among late luminaries Jim Croce and Harry Chapin. Poignant piano ballad actually is more along the lines of early Billy Joel. Sophisticated, complex production narrows chances at youthoriented top 40 formats, though doors at AC radio are sure to open with little

## ROCKTRACKS

THE WATERBOYS The Return Of Pan 14.156 PRODUCERS Mee Scott, Bill Price WRITER M Scott PUBLISHER Watermusic/Scry Music Publishing, BMI Getten 4518 ICD promo)

First offering from Waterboys since '88 is a tough, well-produced track that neatly balances raucous electric guitars with the Celtic folk the hand has long made a specialty. Slightly precious subject matter may slow acceptance of the track, but it should find its legs at

alternative, and will likely make the leap FRONT 242 Religion (3 33) PRODUCIES Densil B., Patrick Codenys WRITIES O Bressmout, P. Codenys, J. De Meyer, J. Pruly, P. Pauly PUBLISHEB intel insect Epis 5146 (DD promot)

to album rock.

should chack it out

Once described as "hardcore kids let loose in a disco," the group still finds pienty of inspiration in the pairing of industrial noise and dance beats. Ear-scraping vocal tops ambient noise and relentless beats. Club spinners and alternative programmers

► DEACON BLUE Your Town (3) 443 PRODUCERS Steve Outcome, Paol Quientold WRITER R. Ross PUBLISHERS POSSON/Sony Tunes, ASCAP Chana Columbia 7499 (cb Sony) (carnette sinale)

British ponsters soon up the rhythm section on a rumbling jam that retains the lyrically smart quality of past recordings. Peppy acoustic strumm has a slight Spanish tone, and is offset by sparse and nimble electric poodling Heavily remixed record is already making friends in the clubs, and is ripe for alternative picking.

★ BOB GELDOF Yeah, Definitely (3-20) PRODUCERS, Rupert Hine, Bob Geldot, WRITER B Geldot PUBLISHER not listed REMIXER Mick Glossop Pador 904 (c) PLG (cassade single)

Will Geldof ever receive due respect for a long career filled with unique and compelling music? First single from his brilliant Polydor debut. "The Happy Club," is spirited and reverent mix of Motourn Stay and Caltle influences Geldof warbles and whoops like a rock cheerleader amid a lively spree of hammond organs and brassy horns. A cool choice for album-rock and alternative formats.

RONNIE WOOD Always Wanted More (3-64) PRODUCERS: Berhard Fowler, Ronnie Wood WRITER & Fowler, R. Wood PUBLISHER Boy Boy Music Certification 15210 ICD promot

Sweet leidback tune rolls slong effortlessly, combining Wood's lightly bluesy vocal with folksy string/squeeze hay backing and burly Hammond organ melodies. From the well-received "Slide On This" other

'68 CONEBACK You Could Call Me Job too timing PRODUCER: not letted WRITER: 1 Fances

PUBLISHER not listed Sub Pog 216 (7-inch single) Former Gibson Bros. leader Jeffrey Evans returns under new monitor with this platter of twitchy rockabilly trashmeant only in the most affectionate sense, of course. Great gravelly vocals and echoev guitar round out the mix.

### RAP

NAUGHTY BY NATURE 11's On (3-06) PRODUCERS: Haughty By Nature WRITERS: V. Brown, K. Gest, A. Criss, O. Byrd PUBLISHERS: T. Boy/Naughty, ASCAP, Eigy, Basi Terresp Boy 569 (12-tich single) Second offering from act's "Naughty II" set is another wildly infectious, fist-waving anthem that combines rapid-fire rbymes and live, butt-shaking beats Chanted chorus could open deserved doors at top 40 formats, though track is hard enough to keep that all-important street cred in check.

YO YO IBWIN' WIL My Crewis' (4-10)

PRODUCTRS Q.D. III, for Class
WRITERS. For Yo, Quarry O. H.
PUBLISHER Street Knowlegs, Deep Technology, ASCAP
EartWest \$016 (co. Atlantic I cassatte single) A letter of the alphabet as a verb? Sure, if you've got a good beat, cool dissonant sax samples, and a street life litany rapped in muscular style. That way, only the DJs will worry about pronous the title of the song-listeners will just

want to do some head hobbing. SOULS OF MISCHIEF That's When Ye Leet 13 373 PRODUCER Del WRITERS O Thompson, Il Massey, A. Carter, O. Lindsay, T. Jones PUBLISHERS: Souls Of Mischief, BMI, Street Knowlege,

ASCAP New 42112 Into BMS1 (cassatte sucela) Emphasis in this track is on punchpacking rhymen. Ennunciated

nmonly, the hypnotic narrative benefits further from multiple voices weaving varied raps into a fine focus for this cut. Catchy beats with cowbell and scratch punctuation fill out the frame

# Two WKBQ Jocks Raise The Ire Of NAACP; WBOB On 1st-Name Basis; Murphy Resigns

WKBQ ST. LOUIS MADE the front page of the St. Louis Post-Dispatch May 11-13, but for all the wrong reasons. According to the news accounts, trouble began at the top 40 station when morning jocks D.C. Chymes and Steve Shannon called Rev. Jesse Jackson's call for a black ports maling" and said it would have been better if Jackson had been gumend down on a motel room balcony instead of Dr.

Martin Luther King.
When a black women called to complain about the remarks, one of the jocks told her, "You're a stupid idiot. You're acting like a nigger," according to the paper.

Following the show, station manager Michael Frischling Issued stern memos to the two jocks warning tem, for the second time, not to use the term 'migger' on the air. Frischling could not be reached for comment by press time. At a press conference, PD Cruze apologized for the language used on the

The next day, when a Post-Dispatch piece appeared in which Chymes defended his beliefs ("a dead Rodney King, buried 6 feet under, would have been a better Rodney King,") as not prejudiced, but simply "politically incorrect," Frischling suspended the

St. Louis NAACP president Charles Mischeaux says a suspension is not good enough. The organization is busy contacting station advertisers and urging them to pull their business. Some already have.

Apparently, Chymes and Shannon have a history of like-minded comments. The Post-Dispatch also reports that a complaint was filed with the FCC following a Jan. 25 broadcast in which the pair referred to Jews Schies' and aired a call-in guine show called "Who's The Jew," an idea lifted from NBC-The 3 "Saturday Night

In other news, the local district attorcy's office has dismissed arson charges against former KMIQ Houston APD Jammin' Jimmy Olsen. He had been accused of setting fire to a local club.

PROGRAMMING: WHAT ABOUT BOB?
WBOB (formerly religious WCTS-FM) Minneapolis, which was recently acquired by Colfax Communications, signs on as a country station calling itself simply "Bob 100 FM" on the air. The station had been dark pending the

The station is using the liner "turn your knob to Bob." It is being consulted by Broadcast Programming's Jay Albright and Critical Mass Media's Randy Michaels. Former crosstown WCCO host

Mike Miller will join WEOB as morning host in mid-June at the competion of his non-compete. Former WIST Erie, Pa., PD Little Jimmy Walley boots the 911 an shift. Pittleburgh ri-dio veteran Smillin Tom Fridley hosts morning man Chuck Boychuk hosts afternoors. Low Moc Lake, a veteran of several Minneapolis stations, will host overnights. He most recently worked

in St. Cloud, Minn. A night jock has not been named. As expected, WCDI Boston flipped

As expected, WCDJ Boston flipped from adult alternative to "Country 96.9" May 6, following a temporary simulcast of co-owned WMIX. The owners have applied for the new calls WBCS, as in "Boston's Country Station." Jim Murphy, formerly with

KCWW Phoenix and the Real Country Network, is the new PD, replacing Blake Lawrence. Former WHIM (now WICE) Providence, R.L., PD Jim O'Brlen joins for mornings. Former WBOS Boston jock Ginny Rogers, who more recently was with Metro



by Phyllis Stark with Eric Boehlert & Carrie Borzillo

Traffic, hosts middays. Murphy is accepting T&Rs for the remaining on-air

positions.

Aeross town, mainstream top 40
WZOU Boston flips to top 40/rhythm
as "Jammin' 94.5" and has applied for
the new calls WJMZ. ... N/T WGN
Chicago PD Lorna Gladstone exits.
GM Dan Fabian is handling her duties
for now.

Conservative journalist and former presidential candidate Pra Buchman john Westwood One's Mutual Broadcasting System as host of the new midday show, "Pat Buchman & Company," which debuts July 6. The show will air from mon-3 µm. (ET) and feature a retaining list of liberal cohosts, including author Ben Wattenberg, columnist Chris Matthews, pilited analyst Bob Beckel, and journalist Juan William I. Jun 1997.

WSHE Miami PD Bill Pugh joins KXRX Seattle in that capacity, replacing Brew Michaels . . . KKBE Salt Lake City flips from top 40 to the satellite format "Super Gospel Country." PD Brian DeGeus exits. GM Garrett Haston assumes his duties.

Paul Douglas has been upped from ND to PD at WTIC-AM Hartford, Com. An Il-year station vet, Douglas steps in for Greg Moceri, now at WSB-AM Atlanta. He will be naming a new ND shortly.

WTEM Washington, D.C., switches back to local programming in overnights and returns Rob Weingarten to that shift. The station had flipped to satellite programming (Sports Byline USA and American Forum Radio) in overnights last January and reassigned Weingarten to weekends.

Joe Logan, PD at WAEV Savannah, Ga., heads to KSSN Little Rock, Ark., for that position, where he replaces Don Moore. KSSN owner Southern Skies Corp. is in the process of purchasing crosstown adult standards KGKO. The format will be changed with the sale. Ken Wall, formerly at

country KDIL San Antonio, Texas, has been hired to program KGKO. KLPQ Little Rock signs on as a new classic-rock outlet. Former KODZ Dallas PD Phil Hall is the station owner/ PD and is accepting T&Rs... Top 40 WMXF Fayetteville, N.C., is stunting

with. Fayetee pit., N.C., is stumper, N.C., is stumper, as an all-Louise Louise format for now and is expected to go office.

Former adult-alternative outset. With Landing, Mich., flipped to Index With Landing, Mich., Somer CRMX (1890) Described With Landing, with Jacoba, is the new Landing with Jacoba, is the new Phylophornous feet Allen Wilson who

PD Greg St. James, who most recently was working with Jacobs, is the new PD/aftermoon jock. Allan Wilson, who ran legendary Detroit modern rocker WARX in the T0s and, more recently, a Detroit trading and bertical in that some particular to the property of the property o

Becky Brenner has been upped from country programmer and consultant to director of programming at Broadcast Programming. Interim director of programming Jay Albright returns to his duties as manager of the

BP Consulting Group.
The syndicated Ron Bennington and Ron Diaz morning show picks up a fifth affiliate, WJBX (formerly WZCR) Ft. Myers, Fla. The duo takes over for Drew Townsend and Jennifer Vaugh. He exits. She remains with the station for news and weather duties Pending FCC approval of the \$865,311 sale of WRGI Naples/Fort Myers, Fla., from H&D Broadcasting to Palmer Communications, owner of crosstown WNOG/WCVU, both groups have entered into a local marketing agreement. Palmer now is simuleasting N/T WNOG on WRGL which previously had been oldies KLIP (Hot 105.3) Monroe, La., has signed on as a mainstream urban station managed by GM Bob Holladay, PD Kelly Carson, and MD Victor Mathis. Carson was previously PD at WRNE Pensacola, Fla. Mathis was

MD at crosstown KYEA (K98).

PEOPLE: MURPHY CALLS IT QUITS

Veteran WKQX (Q101) Chicago
morning man Robert Murphy has ne-

morning man Robert Murphy has regulated a contract buyout and exited the station, claiming he is "retiring" from ratio. It tool the Chicago Sun-Times that as a result of the station's format adjustment has all my tool to the station of the station of the light of the station of the station's and light of the station of the station's properties of the station of the station of the properties of the station of the station

Tom Leykis Johns WRKO Besten as midsky host, Majoric Clapprood and Pat Whitley Join WRKO for mornings from that shift at sister WHDH. They replace Janet Jeghellan, who moves to afternoons on WHDH, and Mike Cuthbert, who exits. Also out is former WRKO late-morning host Howle Carr. Victoria Jones moves from middays to reenings on WRKO, replacing the syn-

# newsline...

JENNY SUE RINOADES has been named VP/GM of Paxson Broadcasting of Orlando, Fla., replacing Matt Mills. She will oversee Paxson's three Orlando radio stations, WMGF, WJRR, and WWNZ, and the Florids Radio Network. Rhoades previously was GM of Group W Radio stations KODA Houston, KQZYKRSE Dallas, and KQXT San Artonio, Texal

BOB BENSON, VP of ABC Radio News, exits and has not been replaced. He will form his own company, which will develop new programming to be sold and distributed through ABC Radio Networks.

CHRIS WEGMAN joins WWKL Harrisburg, Pa., as GM. He arrives from WMXP Pittsburgh, where the GM position was dissolved when the station entered a local marketing agreement with WBZZ. Wegmann replaces Dana Harmon, who's now at WBNS-AM-FM Columbus, Ohio.

PRESS BRDADCASTING has closed on its \$5 million acquisition of WTKS (formerly WWNZ-FM) Orlando, Fla, from Passon Broadcasting. Also, Passon has closed on its \$7 million purchase of WPRD/WMGF Orlando and WFYE Jacksonville, Fla, from Metroplex Communications.

OTHER STATION SALES. KFOX Los Angeles from Torrames Media Parters and KREZF—PM Reverside, Calle, from Boulder Rigie Cable IV (das Starstream Communications) to Chagal Communications for a common statement of the Cable of the Statement of the Cable of the Statement of the Statement of the Cable of the Ca

ing. He was previously GM of KXXR Kansas City, Mo.

MEDIA VENTURE PARTNERS has opened a new office in Cincinnati header

MEDIA VENTURE PARTNERS has opened a new office in Cincinnati headed by MVP partner George Otwell.

dicated "Gil Gross Show." KPWR (Power 106) Los Angeles

morning man Jay Thomas was suspended for several days for an undisclosed reason . . . WABC New York midmorning host/comedienne Joy Behar is out and replaced by station vet Lynn Sumuels, who was most recently doing weekends and fill-in work.

WDAS-FM Philadelphia morning bost Pat Jackson oxizs for that shift at crosstown WIOQ (Q102) and her WDAS partner, Beej Johnson, exits the statom. WDAS midday hot Kevin Gardner is filling in for now while cornighter Minim Brown moves to middays. At WIOQ, morning man Rick Baby shifts to aftermoons disputed Baby shifts to aftermoons disputed Elsewhere in Philadelphia, sports-Elsewhere in Philadelphia, sports-

Eisewhere in Philadelphia, sportstalk outlet WIP hires Craig Carton as full-time fill-in host. He previously was hosting an evening sports show on WWWE Cleveland ... WMZQ Washington, D.C., MD Tammy Sacks exits. OM Gary McCartie is handling her duties for now.

Andy Savage joins crosstown WLLZ for nights. PD Chuck Santoni relinquishes middays and moves former night host Gary Palmer into that shift. . KRBE Houston weekender Rosie Chance is upped to morning news host. She had been handling those duties since Darian Hunter's departure

MATCH.

KJJO Minneapolis P/T jock Tricia
Cummings is upped to rights, replacing Julie Jordan, now at WBTU Fort
Wayne, Ind. . . . At WPRO-FM Providence, R.I., late-night host Tony Mascaro adds MD duties, replacing Tony
Bristol, who exited last week.

KKSN-FM Portland, Ore., week-

ender Steve Hoit has been upped to nights, replacing Andy Manuel, who was dismissed after his arrest for allegedly traffleking drugs out of the station (Billboard, April 24). Also, weekender Gloria Johnson has been upped to middays, replacing Mike Tanner.

WDIZ Orlando, Fla., midday host Lisa Kendall (407-774-1687) exits and is looking for a new opportunity. Jill Tracey joins WHQT Mismi's morning show as entertainment-desk reporter. She previously hosted mornings on crosstown WHBM and was a gossip reporter on crosstown WPOW (Power

KRQQ Tucson, Ariz., PD Mark Todd adds MD duties for now, replacing Roger Scott . . . . Chuck Bennett exits his morning shift at WEAT West exits his morning shift at WEAT West Palm Beach, Fla., in favor of a TV production job. T&Re to PD Les Howard. WAMO Pittaburgh afternoon jock Geno Jones exits. His replacement has not been named. Bill Stewart joins WSPD Toledo,

Ohio, as morning host from WHND Detroit. He takes over for Dave Macy, now at crosstown WWM-FM... WAKR Akron, Ohio, 9 a.m.-noon talk host Bill Hall exits. National Public Radio names Pa-

meia. Feasler Midwestern eitler en the antiend eisk and Martha Raddatz defense reporter in the Washington. D.C., bureau. Feasler was senior defense and foreign policy writer for the Congressional Quarterly Weekly Report. Raddatz was chief correspondent with WCW-BTV Boston. Former CQ reporter Phillip Davis and former WTTW-TV Chicago correspondent and producer Chitra Ragwan join NPR's science desk as reporters.

65 68 11 ORDINARY WORLD

80 80 11 REBIRTH OF SLICK DIGUSES PLANETS OF NOULUM-SLEK

es es 11 THE RIGHT KIND OF LOVE

60 00 11 THAT'S WHAT LOVE CAN DO

GIRL, I'VE BEEN HURY

66 5 FUNKY CHILD LONGS OF UNDERGROU

11 11 11 GOOD OL' DAYS

65 66 5 WRECKX SHOP

66 61 11 HEAL THE WORLD

SD - 3 WHERE I'M FROM

68 63 11 HAT 2 DA BACK

11 11 2 TOUCH MY LIGHT

72 72 15 KNOCK-N-BOOTS

11 67 11 SWEET THING MAINT J BLAGS CUPTON 75 75 8 REGRET NEW ORDER OWNEST /

(TD = 1 WHOOMPI (THERE IT IS 146 TEAM (LIFE TELLIMATE)

72 66 11 7 PRINCE & THE NIPS CHARLEY NATION

D 70 4 CAN HE LOVE U LIKE THISP

(ED - 4 AIN'T THAT LONELY YET

66 66 11 SHE'S NOT CRYIN' ANYMORE

60 47 11 I GOT A MAN

(37) 64 13 DEDICATED RESIDENT OF

THE REAL PROPERTY.

# Top 40 Radio Monitor.

13	s Use	d in t	he Hot 100 Singles chart.		-	,	with Artiful Islands Gala. This Gal
Dark were	LAST INCO.	WEEKS ON	TITLE ARTST (LABEL/DISTRIBUTING LABEL)	THIS WED.	LUST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
Г	Т		** No.1 **	38	36	14	CAT'S IN THE CRADLE UGLYND JOE (STARDOG MERCURY)
a	3	4	JANET JACKSON (1995/N) L week of No. 1	39	42	7	TOUCH MY LIGHT BIG MOUNTAIN (QUALITY)
- 13		10	EDEAN ME	-		١.	WANNAGIDI

3 2 18 LOVE IS V WILLIAMS, IS MCHANGHT (GIANT) 41 47 3 DRE DAY DR ONE DEATH ROM INTERSC 4 23 DON'T WALK AWAY 42 39 20 FOREVER IN LOVE

5 10 LOOKING THROUGH PATIENT EYES 4 7 LIVIN ON THE EDGE 8 8 13 I HAVE NOTHING 8 37 11 SO ALONE MENATUARGE (EASTWEST) (5) 52 3 REGRET NEW ORDER (QWEST, WALNET BLOSS) 8 8 11 TWO PRINCES 1) 3 19 PM SO INTO YOU

66 11 8 THE MORNING PAPERS
PRINCE & THE NIFE CHISLEY PAIN, WEL D 9 3 WEAK (IT) 55 3 IN THESE ARMS 11 11 11 ANGEL 8 8 TELL ME WHAT YOU DIREAM (35) 65 4 11) 19 3 KNOCKIN DA BOOTS CAN'T HELP FALLING IN LOVE 66 66 7 LOVE NO LIMIT

68 11 11 COMFORTER SHALLEY-MCAD 68 13 11 NUTHIN BUT A "G" THANG 11 11 11 DAZZEY DUKS 62 66 8 THAT'S THE WAY LOVE IS 18 20 3 COME UNDONE 15 17 3 SHOW ME LOVE 55 19 NO ORDINARY LOVE 66 51 5 GIVE HIM A LOVE HE CAN FEEL TENE WILL LAMS (PENDULUM ELEXTR E 21 4 HAVE I TOLD YOU LATELY (LIVE)

11 08 11 INFORMER SHOW (EASTWEST) (50) 72 3 GIRL, I'VE BEEN HURT SHOW (LAST NEST) es 11 8 WHO IS IT MCHAEL MORSON (EPC) en es 5 DOWN WITH THE KING 19 14 13 HIP HOP HOORAY (3) 3 HERO DAVE CHOSHY & PHIL COLUMS (ATLANTIC)

25 11 25 THAT'S WHAT LOVE CAN DO 66 27 7 EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS (UPTOWN MCA) 11 (3 11 DEDICATED S ASSOCIACIONES CONT. 28 30 3 NI COULD 00 00 13 I SEE YOUR SMILE (2) 11 11 IF I EVER LOSE MY FAITH IN YOU

23) 20 4 BAD BOYS (THEME FROM "COPS") (II) - 4 THE FLOOR (28) 24 11 NOTHIN' MY LOVE CAN'T FIX (82) — 4 TYPICAL REASONS 63 8 TARZAN BOY BALTIMORA (SBK-ENG) 25 20 3 SOMEBOOY TO LOVE 64 64 5 GIRL U FOR ME 29 4 MORE AND MORE

27 25 5 CONNECTED STERRO NO S LOGE STREET / SE (S) 73 3 SEX PEET DEEP 63 27 11 FM GONNA GET YOU 4 GET UP (MOVE BOY MOVE) 156 ES 68 5 LOWE DON'T LOVE YOU 63 11 COME IN OUT OF THE RAIN SED - 4 WHAT'S UP 26 11 11 THE CRYING GAME

4 BY THE TIME THIS NIGHT IS OVER KENNY GUPEAND DRYSON (ARISTA) 3 PLL MEVER GET OVER YOU 1 32 29 11 IT WAS A GOOD DAY OD - 3 I DON'T WANNA FIGHT (32) 43 6 SLEEPING SATELLITE 71 67 9 RISS OF LIFE

072 4 IT'S MY LIFE DR ALBAN (AT # 11 # LOVE U MORE 73 GD 8 CRY NO MORE 39 38 10 BUDDY X 26 13 SIMPLE LIFE 74 66 7 LA LA LOVE BORRY ROSS AVILA (PERSPECTIVE AMAS) 27 26 11 BED OF ROSES NON-JON SAME POLICY OS - 4 WHOOT, THERE IT IS

#### TOP 40 RADIO RECURRENT MONITOR 14 15 8 IF I EVER FALL IN LOVE SHALISASOLINE ALLEY MCA 1 - 1 ORDINARY WORLD

2 2 MR. WENDAL ANNESTED DEVELOPMENT (CHRYSALIS 3 1 2 I'M EVERY WOMAN 4 3 2 DITTY PAPERBOY (NEXT PLATEAU-TERR. PLG)\* 4 3 THE RIGHT KIND OF LOVE 6 5 B RHYTHM IS A DANCER 7 6 10 DO YOU BELIEVE IN US 8 7 16 END OF THE ROAD BOYZ I MEN (BIV 10 MOTOWN)

13 13 41 MY LOVIN' (YOU'RE NEVER ...)

17 15 6 7 PRINCE & THE N.P.G. (PMSLEY PARK W 18 23 12 RUMP SMAKER MRCAXIN EFFECT ONCAS 19 17 6 GIVE IT UP, TURN IT LOOSE IN VOGUE (EASTMEST) 20 21 27 BABY-BABY-BABY TLC QAPACE ARRESTS 21 22 26 ALL I WANT TOAD THE NET SPROCKET (COLUMN 22 19 13 PD DIE WITHOUT YOU PM DAWN (SEE STREET/LAFACE/ARIES) 5 9 3 A WHOLE NEW WORLD P BRYSON IT BELLE (COLUMBA 10 8 3 I GOT A MAN 23 18 6 NERE WE GO AGAIN 24 25 9 NEVER A TIME GENESIS (ATLANT 10 17 WHAT ABOUT YOUR FRIENDS 25 20 S FATTHEFUL GO WIST (EM-ERG) 12 11 4 SWEET THING

16 14 15

15 12 24 JUST ANOTHER DAY KIN SICADA (SAK-ERG)

REAL LOVE

TITLE (Publisher – Licensing Org.) Sheet Music Dist.
ALIBIS (Sony Tree, BMI/Thansamillon, BMI) HL
AMGEL (Estellar, ASCAP/Foreign Imported, BMI) CPP
BAD BSTS (STREET ISSNA CORG) (Med Horse, BMI)
BID OF BOSES (Polygram Int'l, ASCAP/Bon Jon,

ASCAP) HL BUDDY X (EMI Virgin, IME/Tricky Track, BMI) HL BY THE THEE THES MIGHT IS OVER (Warner-Tameriane, ASCAP/Realsongs, ASCAP/New Homparel, CAN'T HELP FALLING IN LOVE (Glodys

CART IN TELEP FALLING IN CORP.
ASCAP/Milliamona, ASCAP/ IN,
CAT'S IN THE CRADILE (Story Songs, ASCAP) CPP
CONE IN OUT OF THE BANK (Square Like,
ASCAP/IN: Squared, ASCAP/INS, ASCAP/Cotton Row,
BM/Saddide, BMIS) WBM/FIL.
FOREY MINISTRANCE (CALADIAN BANGAR) AND COME UNDORSE (Publisher Pending) HI COMFORTER (Music Corp. Of America, COMPORTER (West Cap. Cd. America, SMI/Gootine Alex, ALCAP) and Alex, ALCAP (Alexandra, SMI/Gootine Alex, ALCAP) and Alexandra (Alexandra, SMI/Gootine, AlcaP) CPP Tell Carring Admit (Dordman, ALCAP) CPP Tell Carring Admit (Dordman, ALCAP) CPP AUXTY DIANS (Algorithms, SMI/Aren, BMI) CPP AUXTY DIANS (Algorithms, SMI/Aren, BMI) CPP DEDICATED (Wilesden, SMI/Aren, BMI) CPP DEDICATED (Wilesden, SMI/Aren, BMI) CPP DEDICATED (MICHAEL ALCAPA/Longuista, BMI) WIM DETT! (Mar Pisters, ASCAPA/Comption, BMI) WIM DETT! (Mar Pisters, ASCAPA/Comption, BMI) WIM ACCAPA(SMI) REIN (Transborna, BMI)

DETTY (Much Platese, ASSAP/Crosm Ludes, ASSAP/Siss, BOYT (Frathers, Bibl) DONT THAE ARMY ST HEAVER (Realessey, ASSAP/MCA, DONT SHAE ARMY (SEERINGE, ASSAP/MCA, ASSAP/Romen Days, Bibl) Hi, DOWN WITH DE KIRE (Privaters, ASSAP/Resis-Soom, ASSAP/Resis Devel, ASSAP/Resis-Soom, ASSAP/Resis Dolling, ASSAP/Peris Rock, ASSAP/Resis Dolling, ASSAP/Peris Rock, ASSAP/Resis Dolling, ASSAP/Peris Dolling, DOM AND COLORIS, ASSAP/Resis NI.
PRETY LITTLE THRING Is DO (Ballydon, ASCAP/EMI April, ASCAP/EMB April, ASCAP/EMB (ASCAP/EMB), ASCAP/EMB), ASCAP/EMB), NINN, ASCAP/EMB), NINN, ASCAP/EMB), PERS THE TREE (Slow Ogg, BMI) THE FLOOR (PMF) Tylor, ASCAP TREE PAGE (Slow) File, ASCAP TR

FOREYER IN LONE (Honey G, BMI/EMI Blackwood, BMI/KARU, BMI) HI, FREAK ME (Holle Sweel, ASCAP/E/A, ASCAP/Sonts Alov, BMI) WEM FUNKY CHILD (Marley Mart, ASCAP/EMI, ASCAP)

FIRST CHIEF (Marty New ALGADY N. SADAY)

SEEL OF LEES WITH CHIEF ALGADY CHIEF

See, ACCEST AND CHIEF ALGADY CHIEF

See, ACCEST AND CHIEF ALGADY

SEEL OF LEES WITH CHIEF ALGADY

SEEL OF LEES AND CHIEF

SEEL OF LEES AND CHIE Corp. Of America, BMI) HL/WBM IF I EVER LOSE MY FAITH IN YOU (This Turtle

IN 1 TORS LOOK SIN FARMS IN TOO GIVEN THEM.
ACADYS (NI. CANADAS) AND AC

MINOUNEX (Motor Int., ASCAP/Green Sines, ASCAP/INC Shan, ASCAP) HI. IN THESE ARMS (Polygram Int'l, ASCAP/Bon Jov., ASCAP/Aggressow, ASCAP/Moon Junction, ASCAP/EM ASCAP) HI. I SEE YOUR SMILE (Foreign Imported, BMI/Estelan. SCAP CO ASCAP/ENI LIPE (Minty/Swerrix)
IT MAS A 6000 DAY (Compile Bengie, ASCAP/WE,
ASCAP/ENI April, ASCAP/Roves, ASCAP) WEM/RE,
EISS OF LIPE (Angel, PES/Sony Music UK, PES/Sony Tuner, ASCAP) MIL MNOLEUM UN BOOKS (Por Jam, HWY/Saus,

MODICAN' LAR BOOKS (For pas, Bent/Spa, BAIL/Trustman, Ball), MISH LET'S OD TREGUES THE MOTIONES GROWN WHIC'S THE MARTH, SERIA PAST, ASCAP/NESSING MODIS, ASCAP/Risek To The Gents, ASCAP/NISH LETTE MINISTERS (MARPER MERT DATE) (BIN April, ASCAP/Risek Research, ASCAP/MCA, ASCAP/Thriller Main, ASCAP/Risek UTTLE BROWNING ASCAP/Inc.
ASCAP/Locks Institute, ASCAP/Inc.
Miller, ASCAP/Inc.
LORF ON THE EDGE (Invest Song, ASCAP/INCA,
ASCAP/Inc.
ASCAP/INCA
LORG TO THE PROPERTY ETTLS OHCA, ASCAP/INC.
LOST OF ROBER ETTLS OHMA, ASCAP/INC.
LOST OF ROBER ETTLS OHMA, ASCAP/INCA
LOVE DON'T LONG YOU (Time Tief Lough, BMC/INCA).

LOVE DON'T LONG YOU (Time Tief Lough, BMC/INCA).

SCAP/Warner-american ASCAP/Pressure

Terrelane, ASSAP/Tressmancherrybissoom, ASCAP/Chalerman, BMI Willia LOVE NO LIMIT (WE, ASCAP/Ness, Netty & Capone, ASCAP/Shoes Jam, ASCAP/Ness, Netty & Capone, LOVE U Mode (1806, ASCAP) NESS LOVE U Mode (1806, ASCAP) NESS INFO Mage, ASCAP/ME, ASCAP/NESS THE MODRING PAPERS (Controversy, ASCAP/NE), ASCAP NESS THE MODRING PAPERS (Controvery, ASCAP/MI ASCAP) WIMM NE: WEIGHA, (EMI Stackwood, BML/Arrested Development, SMI) WEM NO ORDINARY LOVE (Salver Angel, ASCAP/Sony Tense, ASCAP/Yuyhand, ASCAP) HI.

NOTION MY LOVE CAN'T FIX (Iney Lawrence, BMI/Platrium Plateins, ASCAP/Irving, ASCAP/Eng BM/Tribrown Fileson, SADAF/mine, ASSAF/Eric Boarl, BBIN (DPP 5 MITHER BUT A B THAMB (ANT Nother Gen On But Fe-bin), ASSAF/may Songe, SBIN HI. 30 ORDINATE WORLD (Copyright Centrol) HI. 57 PASSAF ME FC (Bestlephine, BMC/SBI Essafewood, BMI/Track Andr., BMI) 1958 MERRITH OF SLIGHT (COP), LINE (BMT) (Wide Groves, BMI/Track Andr., BMI) 1958 MERRITH OF SLIGHT (COP), LINE (BMT) (Wide Groves, BMI/Track ANDR (SMI), SASAF (MI), SASAF (MI) MERRITH OF SASAF (MI), SASAF (MI), SASAF (MI) MERRITH (MI), SASAF (MI), SASAF (MI), SASAF (MI) MERRITH (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MERRITH (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MERRITH (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MERRITH (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MERRITH (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MERRITH (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), SASAF (MI), MI), SASAF (MI), Billboard.

Top Singles Sales..

TITLE TITLE ARTIST 38 30 16 BEO OF ROSES BOY JOY! (JAMBOO) W \* \* NO. 1 \* \* 1 3 THAT'S THE WAY LOVE GOES (B) 49 3 SIX FEET DEEP 2 2 12 FREAK ME 40 33 11 ROMEO 3) 3 7 KNOCKIN' DA BOOTS 41 26 14 TWO PRINCES SPIN DOCTORS (EPIC) 4 4 16 NUTHIN' BUT A "G" THANG OR DR DESIDEATH ROW INTERSCORE 42 32 16 SUPERMODEL RUPHUM, (TOMBET BOY) 43 35 17 FOREVER IN LOVE 5 6 23 DITTY ID 12 3 WEAK 44 55 3 IF1 COULD 65 11 8 ALBES TRACY LAWRENCE (ATLANTIC/ACI 7 11 THREE LITTLE PIGS 8 8 11 INFORMER 65 66 5 DEEPER BOSS (DJ WEST/CHAOL/COLUMBIA) 8 8 11 IT WAS A GOOD DAY 53 3 I LOVE THE WAY YOU LOVE ME 10 5 16 1'M SO INTO YOU 11 26 5 HOW I'M COMINE 11 11 11 DOWN WITH THE RING 12) 19 20 DAZZEY DUKS 66 66 11 PM EVERY WOMAN 13 11 11 LOVE IS SD 57 3 TYPICAL REASONS 68 45 21 MR. WENDAL ARRESTED DEVELOPMENT (CHR.

11 11 13 CAT'S IN THE CRADLE 11 11 00 I HAVE NOTHING 11 11 11 DON'T WALK AWAY 11 11 8 LIVIN' ON THE EDGE (B) 37 3 BAD BOYS (THEME FROM "COPS") (B) 20 3 SHOW ME LOVE 20 3 LOOKING THROUGH PATIENT EYES

21 11 11 HIP HOP HOORAY NAUGHTY BY NATURE (TOMMY BOY) 23 11 8 THE CRYING GAME (3 11 11 COMFORTER ALLEY NO.4 (26) 28 3 HAVE I TOLD YOU LATELY (LIVE) (E) - 3 LITTLE MIRACLES

es 21 28 I WILL ALWAYS LOVE YOU MHETNEY HOUSTON (AIRSTA) 25 27 3 WHO S IT MICHAEL MONSON (EPIC) 27 11 4 LET'S GO THROUGH THE MOTIONS ES 25 11 SO ALONE MEN AT LARGE (EASTWEST: AG) 28) 42 3 FLL MEVER GET OVER YOU 30 36 7 CONNECTED STEREOM: SIGEE STREET/SLAND.PLG

11 11 11 NOTHIN' MY LOVE CAN'T FIX. D 40 3 COME UNDONE 30 39 12 TAP THE BOTTLE 36) 43 4 WHOOT, THERE IT IS 25 26 11 ANGEL JON SECADA (EMI-ERG)

25 25 A WHOLE NEW WORLD D 55 4 MORE AND MORE
CAPTAIN HOLLYWOOD PROJECT (IMAGO) Singles with increasing sales. © 1993, Fills

THE MOST CINC OF LOVE (FROM NEVERLY HILLS, SERVIN DECK, ASCAP/Habel, ASCAP/Habel, ASCAP/Habel, ASCAP/Habel, ASCAP/Habel, ASCAP/Habel, Park, ASCAP/Habel, ASCAP/Ha

ASCAP) HE.
SIX PEET DIEP (N: The Water, ASCAP/Assets,
ASCAP/EMI Blockwood, SMI/Straight Cash, EMI) CPI
SLEEPING SATELLITE (EMI Virgen, ASCAP) HL
SO ALONE (Tyroo), BMI/Ramal, BMI/Mileston, BMI) SOMEBODY TO LOVE (Queen, BMI/Seachwood, BMI)

NAME SHAPEMENGEL (TOP SETTER WORD) (T-Bay), ASCAP (Name: Ninces) Modes, ASCAP; ASCAP (Name: Ninces) Modes, ASCAP; ASCAP (Name: Ninces) Modes, ASCAP (Name: Name: N

Tyon, ASCAP, WISM
THAT'S THE WAY LOVE IS (Zombo, ASCAP/Dovel,
ASCAP/Wison, ASCAP/Edit Apri, ASCAP/Abdul
Balmon, ASCAP/MCA, ASCAP/Edit Brown, ASCA

CPP/WBM/VE.
THAT'S WHAT LOVE CAN DO (All Boys USA, BM CPP THREE LITTLE PIES (MIN-R-U).

HL TOUCH MY LIGHT (Ears Toc. \$MI/RMI, \$MI) TWO PRINCES (Sony Songs, BMI/Mow B'Jow, BMI)

THE PRINCES (COP) SONIES, BRICKHOWN ET JOHN, THE THE PRINCES BRANCOS (SIRNE) AND WASTE (SIRN) BRICKHOOK, BRICKHOWN ET JOHN STRONG SONIES, BRICKHOOK, BRICKHOWN ET JOHN SHAPPER, BRICKHOOK, BRICKHOOK,

MARTS OF CHAR'S in The Threat, ADCAP/Finness, ADCAP, OFF
 WHAT YOU WON'T DO 100 LOVE (The Music Forse, 281/Langhanis, 2810) Will
 WHO IS IT Dilyac, 2821/Warner-Tamerisee, 8810) Will
 ANDOIS RIVE WORKS (JALADON'T TREAT) (Woodenate, 881/Warner-Samerisee, 2610) NI
 WHOOT, THERE IT IS (Javene, 881/Jalae, Mose S. Roke, 8810)



by Kevin McCabe

ANET JACKSON HOLDS AT NO. 1 as "That's The Way Love Goes" (Virgin) moves 3-1 in monitored airplay and remains at No. 1 in sales with a major increase (up 34% to over 125,000 units). "That's The Way" also is far and way the higgest joint gainer on the Bot 100 in sales and airphay. Look for a long ride at the top for Jackson's single, since "Knockin' Da Boots" by H-Town (Luke) has fewer than half as many points. Another future No. 1 contender in "West" by SWY (RCA), which joins the group's first single, "I'm So Into You," in the top 10. Both are builteded, but "Weak" has a much stronger gain—the third largest on the chart after "That's The Way" and "Knockin Da Boots." "Weak" already has passed "Into You" in sales (No. 6 vs. No. 10), but "Into You" still has the edge in airplay (No. 8 vs. No. 9).

AST WEEK'S POWER PICKS storm into the top 20 this week, making LAST WEEK-S PUWER FILES 800m into the top 30 this week, making in the file of Albuquerque, N.M., No. 7 at KKRZ Portland, Ore., and No. 10 at Top 40/ Adult WPLJ New York. Prince Markle Dee & Soul Convention manuever a dramatic turnaround as "Typical Reasons (Swing My Way)" (Columbia) wins the Power Pick/Airplay after slipping backward on last week's chart. It's particulary strong in California, with top five airplay at KMEL San Francisco and KQPW Fresno.

HE CLOSE RUNNERS-UP for the Power Pick awards include the first single from the Capitain Hollywood Project, "More And More" (Imago), which jumps 65% in asles with almost an amay points as "Newer Get Over You" by Expose. Radio airplay is strong, especially at the Top 40 Rhythm-Crossover stations monitored for the Ho 100. It's always No. 2 at 186 G-bacago and No. 3 at 1 HOT 97 New York. Right behind "Typical Reassons" by cago and No. 3 at 1101 57 New York. Right benind Typica Reasons by Prince Markie Dee in airplay points is Snow's follow-up single, "Girl, I've Been Hurt" (EastWest). It's currently top 10 in airplay at KUBE Seattle and WWKX Providence, R.I.

OUICK CUTS: "Connected" by Stereo MC's (Gee Street/Island/ ΨUCK CUTS: "Connected" by Sterce MC's (Gee Street/Inland PL/g gains in sale, monitored sirply, and small-marker reports, and receives a bullet at No. 25 on the chart despite being pushed backward for the chart despite being pushed backward. Fire records posting gains get pashed back: "Touch M, Jight" by Big Mountain (Qsality), "That's The Way Love is" by Bobby Brown (McA), "Silence is Broken" by Dama Yankees (Warner Bross.), "Tap The Bottle" by Young Black Teenageen (South MCA), and "Cry No Wor' by II D Extraent (Gatoline Ally MCA). The only might rebulled the complex rebulled to the complex repulsion of the complex rebulled to the complex rebu let this week: "Funky Child" by Lords Of The Underground (Pendulum/Elektra), due to increased monitored airplay, and "I Love The Way You Love Me" by John Michael Montgomery (Atlantic), due to a significant sales increase.

#### CAPITOL HAS GOOD VIBRATIONS ON BEACH BOYS BOX (Continued from page 12)

cross-promotion with Northwest Airlines. A double-page ad in Northwest's in-flight magazine, which reaches a potential monthly reader-ship of 1.5 million, will offer flyers entry blanks to win boxed sets and a trip to a Beach Boys concert in Sep-tember. While the campaign is set to run well into the fall and Christmas seasons, Duval notes it will crest in mid-July with a "major media event involving the band, "lots of personal-

ities, and a '60s-themed party Since the Beach Boys' catalog is already well represented on a series of "two-fer" CDs from Capitol-post-Capitol product also has been released recently by Caribou/Epicthe label faced a formidable marketing challenge in preparing such a aprehensive set.

Among the challenges: how to approach consumers with something other than another greatest-hits David Leaf, who co-produced the

roject with Andy Paley and Mark nett, says several groups of consumers had to be served. First, we had to consider the ca al fans, who may only want to have

one Beach Boys package in their collection. Second are the people who already have some of these songs and who, given the opportunity, might want to hear a wider selection of Beach Boys music." The hardest group to satisfy was what Leaf calls "the core fan. They

already own the catalog, they may even have the [numerous] bootlegs. What could we give them?"

For Capitol, the answer is a gene ous helping of previously unavails material from all periods of the band's career, with an emphasis on the golden era of 1962-67. This ines everything from Brian Wilson's piano-only demo for "Surfin" USA" and a series of radio-station jingles to a live 1967 "Surfer Girl," beeved to be the last performance of the original Beach Boys. However, the centerpiece of unreleased gems is approximately 20 minutes of music from 1967's aborted "Smile" album. At the time, the album's arrival

was a much-anticipated pop event. Paul McCartney has said its predecessor, "Pet Sounds," inspired the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album.

Thanks to Mark Linett's editing, Leaf explains, "we were able to find other versions of much of the 'Smile' material that's been bootlegged, and even some stuff that's never been booted. So the hardcore fan is getting all of this music, some of it brand new.' in pristine quality.'

"Smile" selections include previously unissued takes of "Heroes & Villains," "Vegetables" and "Surf's

Up. The box's other highlight is the fifth, "bonus" CD, unavailable in the cassette edition. Among its offerings are vocals-only tracks to "California Girls" and five other Beach Boys classics, plus one of the earliest (1966) live performances of "Good Vibra " Of the latter, notes Leaf "What's interesting is that when they announce the song, the audience doesn't react, because they've never heard it before. When it's over, they respond positively."

Capitol's intention of producing a

package that would both satisfy consumers and stand as an artistic portrait of the group required that the Beach Boys be involved directly in the preparation of the boxed set. Duval notes the band will be in

volved actively in promoting "Good Vibrations" throughout its July-September U.S. tour, and Leaf explains that they "had approval every step of the way. Andy Paley and I went over every track listing with Brian Among the suggestions from band

members was Carl Wilson's request that the program better represent the contributions of his brother Dennis, who died in 1983.

#### UOOER MAONESS OVER AEROSMITH COVER (Continued from page 14)

of finance for The Handleman Co., the rackjobber that supplies K mart and Wal-Mart and other mass mer-chants with music, says, "We're not aware of anything going on it. We ap-ply the price stickers to the product. typically in the right-hand corner. We

on't look for udders to cover."

And Bob Pollack, divisional merchandise manager of the 517-store Target mass merchandiser, says, "We are not stickering it. We're just waiting. If we hear some custo feedback, we would probably make

NEW CLANNAD SET COMING TO AMERICA

some decision." The album cover unsurprisingly

drew the attention of a group that crusades against cruelty to ani Amy Bertsch, spokeswoman for Peo-ple for the Ethical Treatment of Animals, says, "We're pleased that con-sumers are sympathetic to what animals may endure just as they were concerned about sexually offensive album covers in the past.

The last word on the controversy for now comes from Aerosmith and its label, Geffen Records.

Band member Steven Tyler, in a prepared statement, says, "Everywhere you look, our culture serves up graphic, explicit violence-movies, television, magazines. A kid in Ameri-ca experiences nearly 20,000 murders by the time they're 18 years old. A erced nipple? Please."

And Geffen VP of A&R John Ka-

lodner says, "As a label we do have a conscience and do set some standards. But a humorous piece of art, we don't consider that to be something detrimental to people.

# TITLE TITLE

ATIST (LABEL/DISTRIBUTING LABEL)

14 15 6 BABY BE MINE BLACKSTREET (MCA)

2	19	2	I DON'T WANNA FIGHT THA TURNER (VIRGIN)	15	11	6	THE OCEANFRONT 100 DOWN (DAVZALOT/LR.S.)
3	2	9	WRECKX SHOP WIECXX-NEFFECT (MCA)	16	5	10	HONEY DIP PORTRAIT (CAPITOL)
4	3	6	CAN HE LOVE U LIKE THIS? AFTER 7 (WIGH)	17	10	٠	CREWZ POP DA YOUNGSTA'S (EASTWEST)
6	-	1	GOOD TIMES WITH BAD BOYS BOT HARZY (HEAT PLATERAL PLAY	18	F	1	U DON'T HEAR ME THO' ROONEY O & JOE COULLY (PSYCHORIC)
6	7	5	WHERE I'M FROM DIGABLE PLANETS (PENDULUM/ELEKTRA)	19	16	4	FALLING IN LOWE NEW BORN (RELATIVITY)
7	13	2	AIN'T THAT LONELY YET DWIGHT YOAKAM (REPRISE WE)	20	17	2	DREAMS (LIVE) VAN HALEN (WARNER BROS.)
	F	1	WHO'S THE MAN? HOUSE OF FINN (TOMMY BOY)	21	F	1	UNTIL YOU SUFFER SOME POSON (CAPITOL)
9	12	3	TRUTHFUL HEAVY D. & THE BOYZ (UPTOWN, NICA)	22	F	1	SOMETHING'S GOIN' ON UNY (MAYERICK/SITE/WE)
10	6	5	CAN'T DO A THING (TO STOP NE) CHRS SAAK (REPRISE)	23	24	2	JUST TO BE CLOSE TO YOU TREY LORENZ (EPIC)
11	9	10	GOLD DIGGIN' MC NASO & DJ FRED (PANDISC)	24	22	2	TELL MY WHY WYNOMA (CURE MCA)
12	6	6	IT'S ALRIGHT CHANTE MOORE (UPTOWN/MCA)	25	F	1	TELLIN' ME STORIES ING BUR (EASTWEST)
13	4	4	A SONG FOR YOU RAY CHARLES (MARKER SROS.)	Bub	gring to be	Und	or lists the top 25 singles under No. 100 t yet charted.

thrust is going to be TV advertising and VH1-related." Flom says, "TV spots advertising the new album will include two new songs from Banba. but the cover of 'Anam' will be shown alongside the cover of 'Banba' at the end. One of the two new songs we're end. One or the two new stage we to promoting is 'Mystery Game,' where, like in 'Harry's Game,' the unique, haunting sound of Clannad is ummis-takable." Unlike "Harry's Game," the new song is in English. A video for "Mystery Game" al

(Continued from page 12)

it the band's highest-debuting album,

according to Kavanagh.

Atlantic has created a multifaceted

marketing plan to move both records.

The main focus of our marketing

ready has been completed and soon will be submitted to VH1 and other video outlets. As late as last week VH1 was still heavily playing the vid-eo for "Harry's Game"—which it had eo for "Harry's Game awarded its specially promoted "Five-Star Video" designation. VH1 broke 'Harry's Game,' "

Morris says. "They gave it a shot. When used properly, that channel can be a tremendous vehicle. It's a complete bullseye." Despite all attention focused on

Clannad, no one considers the band radio-driven. "I wouldn't hold my breath waiting on radio play bere in

America," says Kavanagh. "Based on the fact that 'Anam' was selling and [radio] wouldn't pay attention to that. I don't know how to turn their Flom notes Atlantic will be "activ

ly promoting Clannad to radio at vari-ous formats." but adds "one of the great things about their music is they don't need a great deal of radio play to sell records Despite their wish that they could hold off of the domestic release of "Banba." (which is ancient Gaelic for

Ireland) both Atlantic and Clannad don't think having two records in the marketplace will seriously hurt sales on either project.

## OPPORTUNITY FOR MORE

"I think that because people are just getting to know the band in the U.S., this might be an opportunity for people to hear a bit more of what we do," says Clannad lead singer Máire Brennan. "I also think it's very important since we're doing concerts to

ring [the listener] up to date."

Flom says, "The audience that buys this music seems to be very loyal and very interested in owning [an artist's] whole catalog."

However, some retailers fear con-tinued "Anam" sales may initially

hurt "Banba." "If you really like 'Anam' and bought it, it might give you incentive to buy the rest of the you incentive to buy the rest of the catalog," says Roman Kotrys, owner of Repeat The Beat, a three-store chain and one-stop based in Detroit. But for customers who have neither album, "I still think they'll go to 'Anam' first unless we have radio play on something from the new al-

Steve Harman, Northeast regional nanager for Tower Records, agrees. People want the song they know and I don't think they'll take the chance on 'Banba' as long as 'Anam is still around." However, be adds with Clannad's expanded fan base with Ganhad s expanded fan base courtesy of "Anam," people who have already purchased that record may take a chance on "Banba." Both albums should be boosted by

the band's first U.S. concerts since 1988. Clannad is slated to perform nine shows across the country from June 3-15 to support "Banba." It then will return to Europe and play additional dates, including four nights at London's Royal Albert Hall. The U.S. tour will be brief partially because Brennan is expecting a child in October. However, Kavanagh says the band will be back for a longer tour next January or February.

1 - 1 WHOOMPI (THERE IT IS)

# Monitor. TOP 40

THES	UAST	WKS, ON CHART	TOP 40/MAINSTREAM	THIS	WEEK	WKS ON CHART	TOP 40/RHYTHM-CROSSOVER
			*** NO. 1 ***				*** No. 1 ***
1	1	15	TWO PRINCES EFFC 7 weeks at No. 1 SPIN DOCTORS	1	1	17	FREAK ME KOM/OLDKINA 13 weeks at No 1 SLK
1	7	12	LOVE IS (FROM "REVERLY HILLS, 90210") GIANT VANESSA WELLIAMS & BRIAN MICKNIGHT	2	7	7	THAT'S THE WAY LOVE GOES YOUR JANET JACKSON
3	3	3	LOOKING THROUGH PATIENT EYES OSS STREET/SLAND/PLG P.M. DAWN		-	-	
(A)	7	5	THAT'S THE WAY LOVE GOES WIGH JANET JACKSON	3	7	7	WEAK ICA SW
6	6	15	I HAVE NOTHING (FROM "THE BODYGUARD") ANSTA WHITNEY HOUSTON	8	8	14	THE SO INTO YOU ICA SWI
6	6	3	WHO IS IT EVC MICHAEL JACKSON	(3)	10	7	KNOCKIN' DA BOOTS LUKE H-TOWN
7	10	9	COME UNDONE CAVITOL DURAN DURAN	8	8	22	DON'T WALK AWAY GARN
6	3	16	DON'T WALK AWAY GIANT JACK	1	6	15	NUTHIN' BUT A "G" THANG DEATH ROW/RETURNOOPE DR. DRE
(3)	9	5	FREAK ME KENASUKTINA SILK	8	7	21	COMPORTER GASOLING ALLEY/INCA SHALL
10	17	9	NOTHIN Y LOVE CAN'T FIX WHICH MCA JOEY LAWRENCE	1	8	12	DEDICATED JVE R. KELLY & PUBLIC ANNOUNCEMENT
-	-	_		10	9	16	HIP HOP HOORAY TOWNS BOY NATURE
1	17	9	CONNECTED DES STREET/BLAND/PLG STEREO MC'S	(II)	12	10	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG P.M. DAWN
12	13	16	THAT'S WHAT LOVE CAN DO NEXT PLATEAULONCON/PLG BOY KRAZY	12	17	5	SHOW ME LOVE BY BEAT/ATLANTIC BOSIN S
13	6	15	IF I EVER LOSE MY FAITH IN YOU ALM STING	13	11	20	INFORMER EASTWEST SNOW
			* * * AIRPOWER * * *	14	14	11	IT WAS A GOOD DAY PRIORITY ICE CUBE
Œ	25	3	HAVE I TOLD YOU LATELY WARRER BROS. ROD STEWART	15	13	18	I HAVE NOTHING (FROM "THE BODYGUARD") ANSIA WHITNEY HOUSTON
			* * * AIRPOWER * * *	16	16	9	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT
(15)	29	1	BAD BOYS (THEME FROM "COPS") BIG BEAT (ATLANTIC BINNER CIRCLE	17	15	21	DITTY NEXT PLATEAUTIFICIPLE PAPERBOY
14	12	2	THE CRYING GAME (FROM "THE CRYING GAME") SIN-ENG BOY GEORGE	18	18	9	SO ALONE EASTWEST MEN AT LARGE
(17)	10	5	SOMERODY TO LOVE HOLLYWOOD GEORGE MICHAEL & QUEEN				* * * AIRPOWER * * *
THE.	30	5	I'M SO INTO YOU RCA SWY	(19)	21	3	MORE AND MORE IMACO CAPTAIN HOLLYWOOD PROJECT
19	15	16	ANGEL SINCERG JON SECADA	(a)	26	3	
36	16	16	THE RIGHT KIND OF LOVE OWN! JURISHY JURISAN		-	-	DRE DAY DEATH ROW/INTERSCOPE DR. DRE
22	15	7	THE MORNING PAPERS PAGELY PARK WARRIER 2010S. PRINCE AND THE NEW POWER GENERATION	21	22	7	TOUCH MY LIGHT QUALITY . BIG MOUNTAIN
72	15	15	INFORMER CASTREST SNOW	22	19	21	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARREA WHITNEY HOUSTON
(23)	22	5	SLEEPING SATELLITE SEKERG TASMIN ARCHER	23	27	5	DAZZEY DUK\$ TWR-DELLMARK DUICE
28	23	3	BUDDY X VISIN NENEH CHERRY	24	20	9	LOVE DON'T LOVE YOU LASTWEST EN YOULE
(B)	28	5	LIVIN ON THE EDGE GENEN AFROSMITH	25	23	7	LA LA LOVE PERPECTIVE/ALM BOBBY ROSS AVILA
	-	-		26	25	23	I GOT A MAN ISLANDITEG POSITIVE K
25	23	5	PLL NEVER GET OVER YOU (GETTING OVER ME) AUSTA EXPOSE  LOWE II MORE COLUMNA SUNCCEPEM	27	24	24	SWEET THING UPTOWICHICA MARY J. BLIGE
	+	15		(28)	NE	wÞ	GIRL, I'VE BEEN HURT CASTWEST SNOW
25	38	7	IN THESE ARMS JAMICO WORDURY BON JOY!	(3)	35	2	GIVE HIM A LOVE HE CAN FEEL PENDULIAL-SLEXTRA. TENE WILLIAMS
25	23	21	ORDINARY WORLD CAPITOL DURAN DURAN	(30)	NE	w	LOVE NO LIMIT UPTOWN MCA MARY 1 BLIGS
30	33	7	LOVE DON'T LOVE YOU EASTWEST EN VOGUE	-	38	3	
31	37	9	WANNAGIRL GAMY JEREMY JORDAN	31)	29	3	TYPICAL REASONS COLUMBIA PRINCE MARKIE DEE & SOUL CONVENTION GIRL U FOR ME KEM-ELEKTRA SELK
33	30	17	MR. WENDAL CHYSALILEIG ARRESTED DEVELOPMENT	33	32	4	THAT'S THE WAY LOVE IS MCA BOBBY BROWN
33	15	17	BED OF HOSES MARICOMERCURY BON JOY	34	34	3	SIX FEET DEEP NA-A-LOT/PRORTY GETO BOYS
38	28	13	CAT'S IN THE CRADLE STAIDOS, MERCURY UGLY KID JOE		40	2	
35	38	18	I'M EVERY WOMAN (FROM "THE BODYGUARD") ANSTA WHITNEY HOUSTON	(35)	-	-	CRY NO MORE GASOLINE ALLEYANCE II D EXTREME
36		wÞ	REGRET QWCST/WARNER BROS. NEW ORDER	36	37	5	NOTHIN' MY LOVE CAN'T FIX MYNCT/MCA JOEY LAWRENCE
37	34	23	7 PHISLEY PARK/WANNER BROS. PRINCE AND THE NEW POWER GENERATION	37	30	11	THE RIGHT KIND OF LOVE GANT JEREMY JORGAN
38	31	11	SIMPLE LIFE WCA ELTON JOHN	38)		wÞ	IF I COULD COLUMNA REGINA BELLE
39	NE		PM GONNA GET YOU COLUMBIA BIZARRE INC FEATURING ANGIE BROWN	39	28	7	WHO IS IT EPIC MICHAEL JACKSON
40	39	4	TELL ME WHAT YOU DREAM ICA RESTLESS HEART FEATURING WARREN HILL	40	33	6	DOWN WITH THE KING PROFILE RUN D.M.C.

Records showing an increase in detections over the previous week, regardless or ain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

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#### RESTLESS RECORDS GETS READY FOR BIGGER BUSINESS (Continued from page 5)

label's assets in 1991 with chairman Bill Hein, co-founder of Restless' former parent, Enigma Entertainment. "We've just been quietly doing our thing for a while ... It takes time to get the message out there, but I think Restless is really on the verge

Even with several important alhums from its roster still on the way. and its relationship within ADA in its infancy, Regis prophesies that the L.A.-based indie will net \$7 million this year.

of something great.

Since re-establishing Restless as a new entity, the company's primary goal has been to aggressively develop a reconfigured roster, according

"Suffice it to say, when we bought Restless, it was a clean break," Regis says. "We took the Restless catalog, out 40 Enigma titles, folded them into the Restless catalog, created a new, bigger Restless, and proceeded to retool the roster."

Among the acts with current or imminent releases on Restless are Tucson, Ariz., alternative band Giant, Sand: Venice, Calif.-based punk/metal group BWF: Dallas-based punkers and former Island signees the Buck Pets; Suicidal Tendencies spin-off Un cle Slam; left-field hard rock unit Mind Over Four; former Lone Justice member Marvin Etzioni; Seattle mosb act Sister Psychic; San Diego punk-pop group aMiniature, and longtime New York mainstay the Golden Palominos. One of the few boldovers from the pre-'91 Restless roster is New York noise-monger

Acts out or due soon from Twin/ Tone, Medium Cool, and Cleanthree Minneapolis labels that on collectively as a wholly owned Restless entity and account for 17% of the company's business-include ex-Replacementa guitarist Slim Dunlap; rock trio ZuZu's Petals; pop-noise unit the Hang-Ups; and Athens, Ga., quartet the Dashboard Saviors.

Band Of Susans

Regis notes the label's acts are signed to minimum five-album pacts: 'It's a policy intended to help Restless grow. If we do one-offs, we don't have anything. Our feeling is, if an artist wants us to invest in them, we want them to invest in us, and a longer-term deal is important to us. We don't think it's unreasonable.

At present, Regis says, Restless' catalog accounts for 50% of the com business; among current sellers are Twin/Tone titles by the Re-placements and Soul Asylum, which is enjoying a hit with its current Co-



THE SUCK PETS

lumbia album, "Grave Dancers "I think the catalog will go down to

35% by the end of the year because of the quality of our new releases," he adds. "My goal is to have a new artist success story in the next year. We have the material, we have the resources to do it. There's no reason we shouldn't be able to deliver.

Restless' aggressive signing camits policy during its previous incarna-tion as Enigma's indie imprint.

"The old Restless did s lot of licens ing and third-party and P&D deals. We don't do that," Regis says. "The prependerance of old Restless deals would have been third-party deals They Might Be Giants, Slayer. Now the preponderance of Restless deals are owned-Twin/Tone, Restless. We do have a licensing deal with a company called KK; we'll be starting to release this summer."

KK is an outgrowth of Belgian record stores operated by label owner Joseph Verbruggen. The first release under KK's Restless arrangement will be an album from Psychic Warriors Of Gaia, whose music Regis describes as "eco-friendly acid house remixes

Restless also markets and distributes records from Prawn Song, an imprint started up by Primus' Les Claypool; Spanish Fly, a new company run by Lori Barbero of Minnes lis' Babes In Toyland; and Twin Cit-ies-based Red Decibel. The label also owns 14 titles from the Celluloid Rec-

ords catalog. "Our growth plan is through acqui sitions and direct signings. says. "We want to acquire more la bels. Unfortunately, there aren't many Twin/Tones out there, but

we're gonna look." Of his company's overall philoso phy, Regis says, "We're never going to try to compete with the majors The days of the little indie doing that are over, since the multinationals took over in the '80s . . I'd like to be what A&M was. I'd like to be what Island was. That's the vision for uswhat those companies were in the early '80s."

While Restless may not aspire to sjor labeldom, it has, through ADA, forged a deal to be part of a major-backed distributor that will handle Restless and various alternative-rock labels under the Warner Music Group aegis (Billboard, May

Regis brought the idea of an alternative distribution network to Tom Whalley, A&R executive at Inter-scope Records, with which Restless has a first-look deal. Subsequent discussions with Interscope toppers Ted Field and Jimmy lovine and with Atintic's Danny Goldberg led to Rest less' participation as a central part of ADA's indie label web. A former Restless staff member

has taken an important role at ADA: Ex-sales director Clark Staub is serving as acting GM of the distributor. Says Regis of Restless' involve-ment in ADA, "It really does a lot for Restless' credibility. It's exactly what we need to rejoin the community of accepted record companies. Really. We've been trying to escape the years. Retooling our roster and the win/Tone deal were big, big steps in getting farther along, but [ADA] loses the loop, and it will force peo ple to rethink what Restless is."

Regis adds that ADA arrives at just the right time for Restless, which has a raft of major releases due: "The synchronicity of all this stuff is just so wonderful."

#### INTERNATIONAL SALES FUEL KAAS (Continued from page 5)

chart. It also has charted at No. 11 in Germany and No. 2 in Belgium and Switzerland. Columbia Records pla a mid-July release for a U.S. version of the album under the title "Tour De Charme," and the French-born singer, now fluent in English, arrives in New York next month to do press, promotion, and a video shoot.

The European success of "Je Te Dis Vous" (I Say To You) follows three albums—Kaas' 1988 debut 'Mademoiselle Chante." 1990's "Scene De Vie," and a 1991 double live album, "Carnets De Scene"which cumulatively have sold more than 4.5 million copies, half of those A sultry and dynamic live perform

er, Kaas has sung for concert audiences throughout Europe, in Japan, the former Soviet Union, Canada, and the U.S., where Columbia introduced her with the U.S. release of "Scene De Vie" in July 1991. It remained on Billhoard's World Music Albums chart for 24 weeks Cyril Prieur, who co-manages

Kaas worldwide with partner Richard Walter through their Strasbourg-

based company Talent Sourcier, is surprised but pleased by the rapid sales of "Je Te Dis Vous" in Europe an markets. "It shows she has now acquired a status where she sells albums based upon her name, her voice, her personality, even without a hit single," he says.

The president of Sony Music France, Henri de Bodinat, describes Kass' new album as a creative turn. ing point for the artist, "She has tried to do an album in which she is faithful to her roots, but with an evolution toward greater quality and diversity. I think the result is perfect." At Columbia Records in New York

the new album also is seen as a turning point in a 3-year-long campaign on Kaas' behalf, which began after Columbia president Don Ienner signed her to the U.S. label and con tinued through the 1991 release of "Scene De Vie" and eight sold-out U.S. shows in 1992. "It did turn around when Patricia

came to the States and went on tour ' savs Sandra Oei, marketing director with Columbia Records in New York. While Columbia initially targeted

French-American and Francophile fans with the assistance of the French Music Office in New York, Oci notes that Kaas' 1992 tour brought forth an audience much like the star herself:

'young, hip, glamorous." "Je Te Dis Vous" breaks new musi cal ground for Kaas. Recorded at Eel Pie Studios outside London, it was produced by Robin Millar, known for his work with the Fine Young Cannihals and Sade

"I wanted my album to say, 'femininity, charm, sensitivity, and sensu-ality," says Kaas in notes written for the album. "She wanted to do things she likes.

but stay faithful to her style, which is a mix of blues, jazz, and traditional chanson," says Prieur. "She has put a lot of emphasis on the lyrics. Kaas reaches out to her growing international audience on the Europe

an version of her new album with ma terial including "Ganz Und Gar" by German superstar Westernhagen and a version of "It's A Man's World" by James Brown, one of three songs sung in English.

Other French artists have broken

om to them

cause the National Assn. of Record ing Merchandisers speaks only for large chains. "Where is NARM right now on the used-CD issue?" he asks "They have disappeared. We need somebody to speak for us. Everytime the record companies have an ides, we are forced to comply. But if we

Jim Donio, NARM's communications director, says, "Many compa nies belong to more than one trade association and they derive some enefits from each one." He adds NARM already has a significant membership from independent retailers. Of NARM's 300 retail members, more than half are small chains and independent merchants, he says.

lish, most recently Vanessa Paradis, whose self-titled U.S. debut, produced by Lenny Kravitz, was re leased by Polydor/PLG. But Kaas' supporters believe she has the greatest potential in the American market performing in her native language. We definitely don't want to turn her into an English-language artist,

into the U.S. market singing in Eng-

says Dennis Oppenheimer of the Performance Group, the agency manag-ing Kaas in the U.S. "We feel that Americans will accept her as a French singer. Her voice and her sensuality, there's really nothing like it that Americans have heard Prieur notes that David Kahane.

nior VP of A&R at Columbia in the U.S., was involved throughout the recording of Kaas' new album and decided, upon its completion, "to put the total emphasis on her as a French supereter For the U.S. release of "Tour De

Charme," the first U.S. single-Kaas' version of Edith Piaf's signature song "La Vie En Rose"-will be promoted to adult-alternative radio. Although Kaas does not want to prompt comparisons to Piaf, she and her managers acknowledge that "La Vie En Rose" is a classic French melody instantly recognized by Americans. Additional plans for promoting "Tour De Charme" in the U.S. in-

clude a performance by Kaas at Sony Music's conference next month in Boca Raton, Fla.; appearances on talk radio and possibly late-night tele-vision; and a seven-date concert tour in September, booked by the William Morris Agency, with a more extensive tour expected in early 1994. "I am convinced that there is room

for French chanson in the U.S.," says Prieur, "and Patricia Kaas can be the one to bring the U.S. audience to this music '

Ironically, Kaas' latest foray into the U.S. market follows an energetic

# INDIF RETAILERS BAND TO FIGHT USED-CD POLICIES independent retailer."

pendent labels.

During the last month, WEA, Sony, and CEMA have issued letters stating they would withhold co-op ad-vertising dollars from merchants in the used-CD business. Many independent retailers and small chains that trade in used CDs were disgruntled by those policies and have been retaliating against the three distributors by not reporting sales, eliminating marginal titles, and cutting back ini tial buys on developing artists (Billboard, May 8).

This is the most recent occurrence where the small retailers feel helpless," says Don Rosenberg, a foun ing member of the group and presi-dent of The Record Exchange of Roanake, a 14-unit Charlotte, N.C.based chain. "And it keeps happening over and over again. There are a lot of people who are sick of things happening without consideration to the Roman Kotrys, president of Re-

peat The Beat, a three-unit retail chain and wholesale operation in Dearborn, Mich., says, "If independent retailers pull together, we can make our voice heard According to a letter being sent to

nusic retailers, other founding mem bers include John Carnahan, of Northern Lighta Music, a four-unit chain based in Minneapolis; Kevin Stander, who heads up Baltimore Music, a six-unit chain based in Catonsville, Md.; and John Kunz of Waterloo Records in Austin, Texas.

That letter, which has yet to be mailed, invites other independent re-tailers to join, with membership costing \$50 for a company's first store, and \$25 for each additional store. The trade group plans to send a questionnaire to prospective mem-bers to gauge what issues are of con-

Kotrys says a trade group for small music retailers is needed be-

small retailers pull together, I think our voice will be just as loud as a 'top five' account "

> campaign by Polydor Records on be-half of Paradis. Kaas, too, used to record for Polydor in France, and her departure from that label for Sony Music in 1989 sparked one of European record industry's more acrimoni ous lawsuits, subsequently settled out-of-court.

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BILLBOARD MAY 22, 1993

Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILEO, AND PROVIDED BY SOUTH SERVE

F	OR WI	EK E	NDIN	IG MAY 22, 1993	А.		Д.	д.	<u> </u>
THIS	WEEK	2 WKS	WHIS. ON CHART	TITLE 1 THE AT THE WAY LOVE GOES AND I THE AT THE AT THE AT THE WAY LOVE GOES AND I THE AT TH	THIS	UAST	2 WKS AGO	WKS ON CHART	THE PROPERTY OF THE PROPERTY O
				* * * NO. 1 * * *	40	48	39	23	FOREVER IN LOVE   ◆ KENNY G  REHNY G KENNY G  C) 00 ARISTA 1 2482
<u> </u>	2	2	2	13MT LEWIS LINCKSON (I JACKSON ) HARRIS BUT LEWIS) 10 (10) M 90 WINGH 12650	51	52	51	18	I'M GONNA GET YOU ♦ BIZARRE INC FEATURING ANGIE BROWN ASCOTT, BIZARRE INC BEZARRE INC DE COLUMBIA 7461.4
2	7	7	11	FREAK ME A  K SWEAT IN SWEAT IR MURPAY)  CO FO REIN BASSACELERTIA	(52)	65	73	5	IN THESE ARMS  • BON JOVI  0 DIRECT (FICE ARMS OF A SAMBORA D BRYAND (C) (V) JAMBOO BS2 BBANDICUITY
3	7	12	7	KNOCKIN' DA BOOTS   # H-TOWN B BURRELL ISHAZAM DINO,GLSTICK R TROUTHAND  MI 171 LURE 461*	(53)	50	96	2 :	IF 1 COULD REGINA BELLE N MARTHELU IR MULER K HIRSCH M SHARRON COLUMBIA 74614
3	3	3	18	LOVE IS (FROM 'BEVERLY HILLS, 90210')   VANESSA WILLIAMS/BRIAN MCKNIGHT G BROWN WILLIAMS, B MCKNIGHT (TONG K J KELLEI)  C IV GMAT 18630	(54)	58	73	4	WANNAGIRL K THOMAS IN THOMAS T HARNESD    DESCRIPTION   DESCRIPTION
9	9	9	11	NUTHIN' BUT A "G" THANG ▲ OD SMI (T) DEATH ROW SBI ININTERSCOPE	55	51	98	18	LOVE U MORE SUNSCREEM SUNSCREEM (IC) (T) (II) CO(UMINA 74769
6	9	9	1!	I'M SO INTO YOU   B A MORGAN ID A MORGAN  ICH INTO PICA 60451	(56)	51	76	2	REGRET HIGHEN CHOCK HOLLIGHT HOOK MORRIS, SUMMER HIGHEN HIGHEN CHOCK HOLLIGHT HOUSE HIGHEN CHOCK HOUSE H
T	9	9	12	LOCKING THROUGH PATIENT EYES P.M. DAWN	51 .	98	57	2 :	TOUCH MY LIGHT BIG MOUNTAIN BOOK OF BLANKEY CRUZH RONKD BOOK OF BLANKEY CRUZH RONKD
(8)	11	22	9	WEAK ◆SWV	(58)	57	82	2 :	WHOOT, THERE IT IS   95 SOUTH THE BASS METHANICS (LINCONNAN IN COMMOD)  NUMBER OF SOUTH INC. IN COMMOD IN
9	9	9	15	I HAVE NOTHING (FROM 'THE BODYGUARD')   • WHITNEY HOUSTON	59	68	76	3	SIX FEET DEEP  • GETO BOYS  LONSON OLONDANIA BURNETTEL RICHEM GAYE LICHINGON  CO (C) DAY-6-LOT STREAM BURNETTEL RICHEM GAYE LICHINGON
10	4	3	20	INFORMER A + SNOW	50	57	66	6	THAT'S THE WAY LOVE IS   BOBBY BROWN  THE PLANT OF THE ADMINISTRATE AND ADMINISTRATE ADMINISTRATE ADMINISTRATE AND ADMINISTRATE AND ADMINISTRATE AND ADMINISTRATE AND ADMINISTRATE AND ADMINISTRATE AND ADMINISTRA
11	15	7	23	DON'T WALK AWAY ●	76	55	54	76	SWEET THING MARY J. BLIGE
12	11	76	23	V SENICAD IN BENICAD R SELANWAY CO. IN. ITO NO DO GANN 1 1865.  DITTY A PAPERBOY	(62)	76	69	5	WHAT'S UP ◆ 4 NON BLONGES
-	-	-	23	THAT PRINCIPE OF THE PROPERTY	(63)	62	_	2 :	GIRL, I'VE BEEN HURY ♦ SNOW
15	13	11	11	F JULY RSA SHIN DOCTORS (SPIN DOCTORS) ICI IN LIPIC 74804	64	62	69	5	SILENCE IS BROKEN (FROM 'NOWHERE TO RUN')   ◆ DAMN YANKEES
14		15	7	M JADRON'S SOTTHELL IN JADRON COMMITTEE THE THORSE	65	63	90	11	TAP THE BOTTLE THEN ASSERT AND FRATEGORY FLET SHOPTY TRAINING DO.  4 YOUNG BLACK TEEN AGERS GOM: 15 SON; 54556MCA
15	23	48	9	PLECHARO IV. MCRISONI (C) ID IV. WAINER BROS 18511					+ + + Dower Dioy Approx 44 + + +
16	12	15	12	O FOCH LICE OURSE THE SLEY BROTHERS CUSPERIA GOODMAN'S ROBINSON:  ID IT PROBLEY SSEET	66	80	20	2	TYPICAL REASONS SWINGS MY NAVI 1 PPROFE INSTRUCTOR OF SOUL CONVENTION  PROFE INSTRUCTOR OF SOUL CONVENTION  PASSIN ME BY  AND THE WOOL PROPOSOD IN THE WORLD HAVE CONVENTION  PASSIN THE WOOL OF REPORT OF THE WOOL PROPOSOD IN THE WOOL PROPOSO
17	11	11	6	COME UNDONE  ©UKAN DURAN (DURAN (DURAN)  (E) NO DURAN (DURAN)	(67)	76	31	2	PASSIN' ME BY   ◆ THE PHARCYDE
(18	26	27	9	THREE LITTLE PIGS  S MASSY'C J BUSCAGUA IGREEN JELLY M LEVINTROL)  S MASSY'C J BUSCAGUA IGREEN JELLY M LEVINTROL)  S MASSY'C J BUSCAGUA IGREEN JELLY M LEVINTROL)	(68)	76	90	3	HERO ◆ DAVID CROSBY & PHIL COLLINS
19	12	52	3	BAD BOYS (THEME FROM "COPS")  (1) WINTER CIRCLE  (1) (T) (D) (T) (D) (D) (D) (D) (D) (D) (D) (D) (D) (D	55	55	65	5	P COLUMN DECOLUND CONTROL  ELT'S GO THROUGH THE MOTIONS (FROM "WHO'S THE MAN?")  LET'S GO THROUGH THE MOTIONS (FROM "WHO'S THE MAN?")  ELT'S GO THROUGH THE MOTIONS (FROM "WHO'S THE MAN?")
20	16	13	16	COMFORTER  CAMADA CAMADA MARKALIBRI ICLIDI NI CASCLINE ALLEY SASMANCA	11	56	53	76	SUPERMODEL (YOU BETTER WORK)    RUPAUL
(21	23	11	6	SHOW ME LOVE • ROBIN S.	n	100		2	LET'S GO THROUGH THE MOTIONS (FROM "WHO'S THE MAN")  PERPANCIAL FOUR BETTER WORK)  SUPERANCIAL FOUR BETTER WORK  CONTRICTOR THE PERPANCIAL FOUR BETTER WORK  SUPERANCIAL FOUR BETTER WORK  SUPERANCIAL FOUR BETTER WORK  NO ORDINARY LOVE  SUPERANCIAL FOUR BETTER WORK  SUPERANCIAL FOUR BETTER WORK  SUPERANCIAL FOUR BETTER WORK AND FOUR BETTER WORK  SUPERANCIAL FOUR
(22	22	27	7	LIVIN' ON THE EDGE • AEROSMITH	12	11	76	76	I SEE YOUR SMILE   GLORIA ESTEFAN
23	76	15	11	NOTHIN' MY LOVE CAN'T FIX   ◆ JOEY LAWRENCE	(73)	51	51	23	E ESTEFANCIR LI CAGAS C. DISTWALD LI SEDADAJNA MORELDRO ICI, ON EPIC 74547  NO ORDINARY LOVE ♦ SADE
24	11	21	11	ANGEL   JON SECADA	74	80	65	5	SACE IACU MATTHEWARM. CT ID: 01 EPIC 74734  TONIGHT • DEF LEPPARD
(25	11	11	9	CONNECTED   STEREO MC'S  CONNECTED	(75)	76	76	5	M SHIPLTY DET LEPPHID IELANK COLLENCELLOTT LANGE SAVIGED  OC 19: 00 MERIOPPY BEG COS  EVERY LITTLE THING II DO  CHRISTOPHER WILLIAMS
26	11	11	11	STEREO MCS OR BOTOM IN HALLANUM W CASEY/I FINDH ICLITY OR GET STREET ISLAND BOX 744/PLG  HIP HOP HODRAY  • NAUGHTY BY NATURE	74	73	65	5	TOWNSHIP OF THE PROPERTY OF TH
23	76	76	11	THE CRYING GAME (FROM 'THE CRYING GAME')  • BOY GEORGE  • BOY GEORGE	77	73	62	35	TARZAN BOY (FROM TEENAGE MUTANT NINJA TURTLES III*)   BALTIMORA  BALTIMORA
28	21	17	15	TEL SHICK BOYS IN STATE CRADE	(78)	83	65	2	M BASS IN HACKETS A BASSS
26	21	17	15	W DOSSONAL CHAPTER CHAPTER DE DESCRIPTOR DE LA PROPERTIE SERVICE DE LA PROPERTIE DE LA PROPERT	79	65	55	14	COME IN OUT OF THE RAIN
(29	37	47	9	***POWER PICK/SALES*** I'LL NEVER GET OVER YOU (GETTING OVER ME) • EXPOSE	80	77	64	11	ROMEO   DOLLY PARTON & FRIENDS  DOLLY PARTON & FRIENDS
(30	30	40	20	CATS IN THE EXOLAT.  ** * POWER PICK, SALES * * *  ** * POWER PICK, SALES * *  ** * POWER PICK, SALES * * *  ** * POWER PICK, SALES * *  ** * POWER PICK, SA	81	78	61	19	TAZZAN BOUT FROM TERAIGE MUTANT NINJA TURTLES INT)  SALTAMORA SON GALVANT  OVER NO LANTI  COME IN OUT OF THE RAIN A NING BOUT
_	28	23	10	DOWN WITH THE KING   RUN-DAM C.	61	70	01	17	BUTTO COLOR PLANTS
31	27	20	14	F LEVER LOSE MY FAITH IN YOU STING	(82)	NEV	٧Þ	1	THE FLOOR DIDNING CIT.  LIMIT LEWIS / PARTS OF LEWIS CO.
33	-	37	14	STANS H PROSTROM  DEDUCATED  A P. MELLY & PUBLIC ANNOUNCEMENT	(83)	NEV	W	1	LITTLE MIRACLES (HAPPEN EVERY CAY)   LUTHER VANDROSS
	35	-	13	PACIFIC ALLY COMPANY AND PROJECT TO AND ALLY PROPERTY AND ALLY PRO	(84)	86	87	6	THE FLOOR  LITTLE MIRACLES (MAPPER EVERY CAY)  ALBERT SHORT
(34	-	58	4	CHERGE SAMPLE SCHEME & REMECHEL KATZMANN,T DAWSON-HAMEISCH. (C. M. 17 191 MAG 25029	(85)	92	77		FUNKY CHILD   ◆ LORGS OF THE UNGERGROUNG
35	31	28	18	STOCKATIKEN WATERMAN ISTOCKATHEN WATERMAND (C) 00 HOLT PLATEAULONG OF 857 024 PLA	88	85	-	2	CRY NO MORE   I I D EXTREME
36	-	44	9	TAXCELECULE YOU EN WOLDEN POSTERS (C. 17) DASTWEST 1984 32	87)	98	94	3	I LOVE THE WAY YOU LOVE ME
37	-	-	2	SOMEBOOY TO LOVE  G WITHAUL QUEEN IT MERCUPY)  C HOLLYWOOD 64647	88	87	78	10	KISS OF LIFE + SADE
38	34	30	20	DURAN	(89)	97		2	DRE DAY DR. DRE
39	33	26	20	I'M EVERY WOMAN (FROM "THE BOOYGUARO")   N MINE, TENDICUP RELIVILIES IN ASHEERO & SIMPSON:  4 WHITNEY HOUSTON  4 WHITNEY HOUSTON  4 WHITNEY HOUSTON	90	88	91	5	IT'S MY LIFE • DR. ALBAN
40	35	29	23	MR. WENOAL ●  ARRESTED DEVELOPMENT  STREET- HARRESTED LEVELOPMENT  CONTROL HARRESTED DEVELOPMENT	91	74	67	8	HOW I'M COMIN. ♦ LL COOL J
41	41	34	24	THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS, 90210")  9. NEWS TRANSPER LOSSON IT PARKET RESOLUTION IN NEWS	(92)	NEV	_	1	BY THE TIME THIS NIGHT IS OVER KENNY G WITH PEABO BRYSON
42	42	42	14	SO ALONE   MEN AT LARGE	93	90	96	3	FORM CHILD  OF NO MORE  OF NO
43	43	46	9	TELL ME WHAT YOU DREAM  ◆ RESTLESS HEART FEATURING WARREN HILL  **CONTROL 4544	94	84	84	10	SHERE OF BOALSTERD RESH. (C. O) PERCULUM GASSETLEMBA.  GOOD OL' DAYS. A LEVERT.
44	39	33	18		(95)	99	84	2	GLEVERY MISCROSON SCIENCES, MISCROSON  CLICITY OF ATLANTIC 87379  FEED THE TREE  # RFLLY
(45	-	56	6	BED OF ROSES  PROFILED AND AND AND AND AND AND AND AND AND AN	98	72	59	12	G NONTON 11 DONE LETS 1 DE LES SONT PRESENTATION DE LES SONT PRESENTATION DE LES SONT PRESENTATION DE LES SONT PRESENTATION DE LE SONT PRESENTATION D
46	47	41	23		97	91	93	3	LOST IN YOUR EYES   OF THE JEFF HEALTY RANGE  THE JEFF HEALTY RANGE  OF THE JEFF HEALTY RANGE  O
47	44	45	8	THE MORNING PAPERS PRINCE AND THE NEW POWER GENERATION	(98)	NEV		1	DON'T TAKE AWAY MY HEAVEN    ARON NEVILLE  OC. ARISTA 1.3921  DON'T TAKE AWAY MY HEAVEN
48	46	43	9	BUOOY X	99	93	71	11	S LINESSY ID ALERS IV. IC ARM 0240 WHAT YOU WON'T OO FOR LOVE   GO WEST
49	-	35	13	THE MORNING PAPES THE MORNING PAPES THE AND THE NEW POWER GENERATION THE MORNING GENERATION	100	93	95	5	BOW WOW WOW  # FLINKDOORSEST



# **J-WAVE 81.3FM**

**FALL IN LOVE WITH TOKYO** 

### J-WAVE [FM JAPAN]

4-17-30 NISHIAZABU MINATO-KU TOKYO 106-88 JAPAN PHONE :03-3797-7907 FAX:03-3797-7906

# THE Billboard 200 :

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED. COMPILED, AND PROVIDED BY

FOR WEEK ENDING MAY 22, 1993

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		4						TM	MAY 22, 1993	
WEEK	2 WKS AGO	WKS. ON CHART	ARTIST  DAYS ANAMER CONTRIBUTING LARGE ISOSSISTED HIST PRICE OF FOUND FOR POR CASSISTED IN	PEAK	THIS	UAST	2 WKS AGO	WKS ON CHART	ARTIST LARLA NUMEROCSTRIBUTING LARLA BUSSESSTED LIST PRICE OF FOUNDATIONS TITLE	PEAK
+	-	-	* * * NO. 1 * * *	-	55	52	52	27	GLORIA ESTEFAN A EPICADOMINADO BREATEST HITS	_
1	2	25	SOUNDTRACK & APSTA 186991   19815 981   19 APPS MIND 1   1967 BCD VCL ARIO.	1	(56)	NEV		1	FUNKOOOBIEST MINCREAL SAZI DEPIC 1958 EQ 15.90 WHICH OOOBIE U B	_
4 4	3	25	KENNY G A 1 ARRITA 106367 (10 98.15 98) BREATHLESS	2	57	54	54	15	PAPERBOY NEXT PLATEAUTF IR 1012*19 98/14 98/1	
2	1	3	AEROSMITH GEFFEN 24453* 110.98 (6.98) GET A GRIP	1	(58)	61	56	32	10,000 MANIACS ● LIDSTRAGIOS* (10 9815 98) OUR TIME IN EDEM	
5	4	47	SPIN DOCTORS A 1 EPIC 47463* 100 TH EQ: 15 THE POCKET FULL OF KRYPTONITE	3	200	-	_	-	DIGABLE PLANETS & REACHIN' (A NEW REFUTATION OF TIME AND SPACE	
7	6	21	DR. DRE A DEATH ROWNITERSCOPE 57128/PRICEITY TO 96-15-981 THE CHRONIC	3	59	53	44	13		
6	5	37	ERIC CLAPTON A DUCKPERRISE 150241WARRISE BROS   10 98/11 98/1 UNPLUGGEO	1	60	57	49	3	MIDNIGHT OIL COLUMBA 53793* (10 98 EQ25 98) EARTH & SUN & MOOP	4
-			***TOP DEBUT***		(61)	70	68	77	ENYA ▲ REPRISE 25775-VINAMINER BROS (10 90/15 98) SHEPHERO MOONS	S
NE	W▶	1	RUN-D M C PROFILE (1400) (1706) 6-700 DOWN WITH THE KING	7	62	56	69	47	AARON TIPPIN ● RCA 61129* (9 9811 98) REAO BETWEEN THE LINES	S
9	13	18	SWV ● 90A 6400 11 (19 9B 18 9B) IT'S ABOUT TIME	8	63	58	61	76	BROOKS & OUNN ▲ "ARISTA LBISSE" (9 90-)3 90   BRAND NEW MAR	v V
11	10	27	SADE & LIPIC 53178* (10 98 EQ16 98) LOVE DELUXE	3	(64)	69	53	5	BRUCE HORNSBY 90A 66114*110 9815 981 HARBOR LIGHTS	ŝ
8	8	16	SNOW ▲ EASTWEST 92207*/AG (9.96.15.96) 12 INCHES OF SNOW	5	85	62	67	34	QUEEN ▲ HOLLYWOOD 61265* ELEXTRA (10 98/16 98) GREATEST HITS	5
12	11	9	STING ALM 00/07 (10 St 16 St) TEN SUMMONER'S TALES	2	(66)	72	75	32	MICHAEL BOLTON ▲ 1 COLUMBIA 52783* (10.98 EQ16.98) TIMELESS (THE CLASSICS	0
10	9	20	SILK & KEIAGLISPISCLEKTRACIO SIGNISSIN LOSE CONTROL	7	67	60	59	58	EN VOGUE A : EASTWEST 92121-MG-(10-98-15-98) FUNKY OVAS	s
3	-	2	PORNO FOR PYROS WARMER BROS A5228 (10 96) 5-981 PORNO FOR PYROS	3	68	63	57	10	CLANNAD ATLANTIC ROSPITAC (10 9875 98) ANAA	
14	12	9	LENNY KRAVITZ WROM 96984* 19 98/15-969 ARE YOU GONNA GO MY WAY?	12	69	71	105	3	PATTY LOVELESS FROM NOTICE OF THE STATE OF T	
15	21	20	STONE TEMPLE PILOTS ● ATLANTIC 82414**AQ (8.98, [5.98] CORE	15	70	66	64	14	BELLY SIRE-REPRISE AS LIKE-WARREN DRICK 17 ON 11 ON STAF	-
_		-	***TOP 20 SALES MOVER ***		(1)		-	140		-
31	48	5	H-TOWN LINE IN 19 99 76 981	16	12	78	63	140	GARTH BROOKS & URERTY 93866* et 98/23 98/1 NO FENCES	
19	22	51	JON SECAGA ▲ SEK-SERAS-ERIS/S-SELS-SEE JON SECAGA	15			**		REGINA BELLE COLUMNA ABBRA" (10 98 EQ/15 98) PASSION	-
20	19	21	REBA MCENTIRE A SICK 10673* 10 9875 98	8	73	!1	58	11	MARY J. BLIGE ▲ UPTOWN LOGST*MCA (9.9615.98) WHAT'S THE 411	-
16	17	51	BILLY RAY CYRUS A MERCURY 510535* (10 98 EQ.) 5 981 SOME GAVE ALL	1	11	65	89	11	JADE CHART REPRISE 24464 MUMBER 1805 10 9615 961 JADE TO THE MAD	
23	29	11	DURAN DURAN CAPITOL 98876* 19 98 13 981 OURAN OURAN	7	(75)	83	69	38	VINCE GILL ▲ MCA 10630* 110 98/15 989 I STILL BELIEVE IN YOU	
17	15	73	PEARL JAM & ' eng 47651'   10 5659   2560   TEN	7	(76)	88	103	58	WYNONNA ▲ CURE LOS29*MICA (30 98/15.38) WYNONNA	A
	15				(11)	85	127	3	AARON NEVILLE AAM 0006" 110 98/16 981 GRAND TOUR	5
13	28	2	VINCE NEIL WARREN BROS 45260* (10 95/15 95) EXPOSED  GREEN IELLY 200 (10 95/15 95) CEREAL KILLER SOUNGTRACK	13	81	66	-00	24	WRECKX-N-EFFECT ▲ MCA 10566* (9.98)15.98) HARD OR SMOOTH	1
25	20	8	GREEN JELLY 700 11038* 09 98/23 981 CEREAL KILLER SOUNOTRACK  BROOKS & QUINN & ARISTA 18/16* (10 98:35 981 HARO WORKIN' MAN	9	(79)	117	128	168	ORIGINAL LONDON CAST A PHANTOM OF THE OPERA HIGHLIGHTS	s
21	37	34		6	80	74	55	7	ICE-T INVINE SYMPOSITE SAISSEPPER TY LIQ BRISS REI HOME INVASION	-
22	16	11	GEORGE STRAIT A I MCA 10651 10 96 15 96. PURE COUNTRY (SOUNDTRACK)  NAUGHTY BY NATURE TOWNS BOY 1069 10 96 15 961. 19 NAUGHTY III.	3	11	73	73	11	ANNIE LENNOX & ARSTA (ETOL* (10 90 15 90)	-
		-		-			-	-		-
24	14	7	SINCREPRISE 45243*MARKER DROS CO 98/16/98/ SONGS OF FAITH AND DEVOTION	1	60	81	11	104	BOYZ II MEN 4 1 MOTOWN 6320* (9 98/13 98) COOLEYHIGHHARMONY	-
26	27	7	DWIGHT YOAKAM HEPRISE ASZAS SWARRER BROSS 19 99 15 981 THIS TIME	25	(83)	89	119	45	ELTON JOHN ▲ MCA 10614* 19 98/15 98/1 THE ONE	-
18	7	3	PRIMUS INTERSCORE 92257 AG (10 96-15 96) PORK SODA	7	88	11	81	38	NEIL YOUNG ▲ REPRISE 45057*WARNER BROS 110 BB/15 985 HARVEST MOON	-
35	40	18	JOHN MICHAEL MONTGOMERY • IN ANTICOZCONIACIONOLIS 961 LIFE'S A GANCE	30	65	73	88	11	VAN HALEN ▲ WARRER BROS 15:198* 120 98/27 981 LIVE: RIGHT HERE, RIGHT NOW	-
28	25	76	MICHAEL JACKSON & EMC 45400 (10 98 EQ 15 94) OANGEROUS	1	86	81	68	3	BLOODS & CRIPS DANGEROUSPUMP (9138/QUALITY (9.98/) 3-981 BANGIN ON WAX	1
37	33	9	TRACY LAWRENCE • ITLANTIC BANKSTING 19 190 35 981 ALIBIS	26	87	69	80	68	K.D. LANG ▲ SISE 26840*/WARHER BROS CLO 98925 980 INGENUE	ž.
33	30	7	P.M. DAWN GEC STREET/SLAND 5145174PLG (10:9815-98) THE BLISS ALBUM ?	30	(88)	11	-	2	JIMI HENDRIX MCA 10829* (10.98/16.98) THE ULTIMATE EXPERIENCE	â
29	23	8	COVERDALE/PAGE GETTEN 24487* (10 98/15 98) COVERDALE PAGE	5	89	77	85	9	SAMMY KERSHAW MERCURY 14332* 19 96 LQ 15 961 HAUNTED HEART	1
43	43	6	ONYX JALICHAOS 53302COLUMBIA 19 98 EQ 15 981 BACDAFUCUP	31	10	80	74	27	SOUL ASYLUM ● COLUMBIA AMBRIT 98 EQ75 981 GRAVE DANCERS UNION	4
38	31	26	SOUNOTRACK A WALT DISNEY BOSINS' 110 98-26 981 ALADDIN	6	31	66	91	38	TRAVIS TRITT A MARKER BROS ASSURE (10 SEEES ME) T-R-O-U-B-L-6	
39	35	- 6	CHRIS ISAAK REPRISE 45116*WARNER BROS 110 98/16 560 SAN FRANCISCO DAYS	35	92	66	81	11	R.E.M. A WARNER BROS 45138* 110 98/15 980 AUTOMATIC FOR THE PEOPLE	E
50	51	5	YANNI PRINTE MUSIC 82106*-(10 9615 988 IN MY TIME	38	(93)	130	119	11	2PAC WILESCOPE 92209-NG IN 98:15-98: STRICTLY 4 MY N.I.G.G.A.Z	Ħ
30	18	6	L.L. COOL J DEF JAM 53325-COLUMBIA (10 98 EQ/26 98) 14 SHOTS TO THE DOME	5	(94)	117	128	117	MICHAEL BOLTON ▲ TIME, LOVE AND TENDERNESS	,
34	28	58	ARRESTEO DEVELOPMENT A CHRISCH STREAMERS OF DRANKERS OF THE LIFE OF	7	-	-	-		CQ10MDA 4927 I I O 50 EQ15 701	-
40	36	9	GETO BOYS ● IMPA (CT 0 170) TRIDATE (L. 0 50 15 50) TILL DEATH DO US PART	11	95	99	128	6	DELICIOUS WIND, 92272/NG (9.98/15-98) BIZARRE, RIDE II THE PHANCITUR	-
42	38	32	ALICE IN CHAINS A COUMBIA STATS* (10 98 (Q 15 98) DIRT	6	- 96	104	11	9	DAVID BOWIE SAVAGE 50212* (10 98/15 98) BLACK TIE WHITE NOISE	2
36	26	20	SHALA GASOLINE ALLEY 20762-MCA 19 96 15 981 IF 1 EVER FALL IN LOVE	6	37	94	102	97	ALAN JACKSON ▲  ABSULT LIVIN' (AND A LITTLE BOUT LOVE  ABSULT LIVIN' (AND A LITTLE BOUT LOVE	2
44	39	35	UGLY KID JOE ● AMERICA'S LEAST WANTED	27	81	90	98	9	D.J. MAGIC MIKE MAGIC 94131-000 (9 9015 90) BASS: THE FINAL FRONTIEF	1
45	46	33	GARTH BROOKS AT LIBERTY SETATE TO BE SO TO BE SO SETATE OF SETATE	1	00	104	120	30	LORRIE MORGAN   and 66047* 19 98/15 981  WATCH ME	
46	12	25	ICE CUBE A PROBITY 07:10 90 15 90 THE PREDATOR	1	(100)	150	159	73	ROD STEWART ▲ MAUNER LINGS DESCOP 19 SEUTS 981 VAGABOND HEART	7
32	2,1	3	SOUNDTRACK UPTOWN COTRAMICA OR DESCRIPTION WHO'S THE MAN?	32	101	81	21	81	BOBBY BROWN ▲   MCA 20427 (30 98-15 98) BOBBY	+
31	81	2	LEVERT AT ANY TO READ THE COLOR OF THE COLOR	35	(102)	119	119	9	STEREO MC'S CRESTORY AND MODERNING PORT DOCUMENT CONNECTED	-
91		-	***POWER PICK***		(102)	119	119	2	The state of the s	_
59	60	45	MARY-CHAPIN CARPENTER COLUMNIA 401611 to 50 E0215 500 COME ON COME ON	31		_		-		-
81	81		GEORGE MICHAEL & QUEEN HOLLYWOOD 61479*ELEKTRA IS 98:10 98: FIVE LIVE	46	104	139	99	29	SOUNDTRACK WORGAN CREEK 20015* (10 98/15-98) THE LAST OF THE MOHICANS	-
_	-	3		_	(105)	119	119	11	PAUL MCCARTNEY   GAPTICE BOSIZE* 120 98/15 980 OFF THE GROUNE	-
	41	41	DOLLY PARTON ● OTTOMBIN 53199*1(0.98 EQ.15.98) SLOW DANCING WITH THE MOON	16	110	11	68	11	PETER GABRIEL ▲ GD972H 24473* (20 98/15 98) US	-
45		91	METALLICA ▲↑ 61.651/1/4 61113 (10.99/19.98) METALLICA	1	109	109	113	81	DUICE THIS 710009-RELIAMAN (9 RAVIS 98) DAZZEY DUKS	i i
45 51	50	91								
	70	8	4 NON BLONDES INTERSCOPE 921 12"-MG 10 98/13 900 BIGGER, BETTER, FASTER, MORE!	53	(108)	119	_	2	KATHIE LEE GIFFORD WARMER BROS 45084* (1.581.15.98) SENTIMENTAL	L

Janqueray

Perfect with a splash.

Tanqueray

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			2		2				×.		Т
WEEK	AST	2 WKS AGO	WKS. ON CHURT	ARTIST	POSITIO	PHS	MEEK	2 WKS	CHART	ARTIST TITLE	1
_				LAKEL & HUMBER DISTRIBUTING LAKEL ISUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTECTS		-	-		_	LABEL & NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/OD)	4
)	83	153	3	JDE DIFFIE 1910 53002*19 58 10/15 581 HONKY TONK ATTITUDE	83	(156)	162	151	48	SDUNDTRACK • -OLLYMOOD 61334-7ELEXTRA (10 98) 15-98) SISTER ACT	4
Ū	122	-	2	TANYA TUCKER JERRY \$1367* (10 96 to 96) GREATEST HITS 1990-1992	111	157	144	144	61	QUEEN ▲ HOLLYWOOD 613111/ELEXTRA (10.98/16.98) CLASSIC QUEEN	4
	114	93	6	LDRDS OF THE UNDERGROUND PENDOUN GLASS GLASS GROUND HERE COME THE LORDS	66	(158)	NE		1	PJ HARVEY ISLAND \$146961/910 19.98 EQ13.981 RID OF ME	Ц
3	102	95	33	JACKYL GEFFEN 24-889* (9-98/13-98) JACKYL	81	(159)	NE	WÞ	1	K.T. DSLIN RCA 60227-19 98/15 980 GREATEST HITS: SONGS FROM AN AGING SEX BOMB	1
4	91	83	63	TLC & LAFACE 250027/ARISTA 19:09/15:900 OOOOOOOOHHHON THE TLC TIP	14	190	145	140	29	RESTLESS HEART NOW 66019* 19 90/19 90/	i
5)	127	-	2	TRACY BYRD MCA (0649**19-98/15-98) TRACY BYRD	115	161	158	163	6	YDUNG BLACK TEENAGERS DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	Ī
6	97	98	19	CHRISTOPHER WILLIAMS UPTOWN 107517-MCA 19 98/15 981 CHANGES	63	(162)	85.0	OTRY	96	NATALIE COLE A : UNFORGETTABLE	i
17	95	90	41	HOUSE OF PAIN & 10MM/ BOY 1054* (10 98/15 98) HOUSE OF PAIN	14	(163)	192		2	MC BREED WHAT RESOURCE AND THE NEW BREED	d
18	113	143	87	GARTH BROOKS ▲ " LIBERTY 96-320" (10 98) 15 90: ROPIN' THE WIND	1	164	165	132	10	LIVING COLOUR CPIC 52780* (10 98 EQ15 98) STAIN	Н
25	109	83	12	JOEY LAWRENCE IMPACT 10659/MICA (9.98/15.98) JOEY LAWRENCE	74	(165)		132 W D	10		4
0	115	82	10	NANCI GRIFFITH CLEXIBA 61464* (10.0815.98) OTHER VOICES, OTHER ROOMS	54	(166)		WP	7	WALTER & SCOTTY CAPITOL 02958* (9.891.5 ND) MY BROTHER'S KEEPER	4
21	167	104	29	SOUNDTRACK CAMIT 244651-WARMER BROS. (10 9876 98) BEVERLY HILLS, 90210	76	$\sim$	186	-	7	RAY CHARLES WAREE BROS. 26735* (10 98/15 98) MY WORLD	4
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27)	136	136	156	VAN MORRISON ▲ MERCURY 641970 19 98 EQ.16 981 THE BEST OF VAN MORRISON	41	171	174	162	63	PANTERA ● DASTWESTEASTWEST 91758*18G (10 98/15/98) VULGAR DISPLAY OF POWER	Ī
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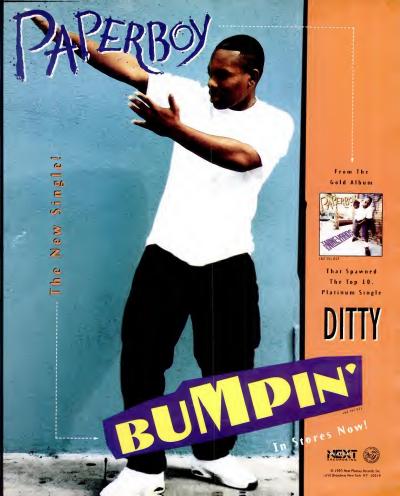
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#### LABELS LOAD SOUNDTRACK GUNS (Continued from page 5)

Society," Gramercy's "Posse," Warner Bros.' "Made In America" and "Free Willie," and TriStar's "So I Married An Axe Murderer."

The competition intensifies further with the July rerelease of the Walt Disney animated family classic Dwarfs" which was one of the first soundtracks released as an album when it appeared in 1937. Although it does not feature a contemporary artist tie-in, which helped Disney's mul-tiplatinum "Aladdin" and "Beauty And The Beast" albums, the sound track could continue Disney's string

of recent chart success Labels are not relying on the strengths of the pop-driven albums alone. Marketing campaigns are as creative as the movie plots, as labels attempt to duplicate Arista's success with "The Bodyguard."

"Everyone is trying to use that synergy [between labels and film stusays Ken Berry, chairman CEO of the Virgin Music Group. which is releasing "Sliver" June 1. "The movie company wants to get the promotion and publicity from the record company, and the label wants to get the marketing and promotion from the movie and try to see if the combination can really work.

Several of the summer's soundtracks have potential for hit singles at several radio formats, including Capitol's "Super Mario Brothers," set for release Tuesday (18). The album features Megadeth, Extreme, Marky Mark, and Charles & Eddie.

"The idea was to promote multiple singles at the same time and to hit as many radio formats as possible," says Tim Devine, senior VP of A&R. Roxette's top 40-oriented "Almost Unreal" is the first single. Joe Sa triani's "Speed Of Light" will hit album-rock outlets. George Clinton's

Current charting singles from that album include "Let's Go Through MAGNETIC SECURITY

cover of the Was (Not Was) track "Walk The Dinosaur" will go to clubs crossover, and top 40, while DiVinyle cover of Roxy Music's "Love Is The Drug" will go to modern-rock radio.

Nintendo has given Capitol prod-ucts for givesways, and Nintendo li-censee ERTL has created action figures of the film characters, which Capitol is using in cross-promotions In addition. Nintendo's "help line" features the Capitol soundtrack mu sic. The label also is tying in with Toys 'R' Us and 7-Eleven.

A&M also is taking a multiformat approach with the soundtrack to Mario Van Peebles' "Posse," released May 4. The soundtrack will stand to benefit from the fact that Tone Loc, Intelligent Hoodlum, Bad Boyz Of The Industry, Aaron Neville, and Vesta appear in the movie and on the soundtrack. Intelligent Hood-"The Posse (Shoot 'Em Up)" currently is No. 25 with a bullet on

Elektra Entertainment's "Made In America" hits the streets May 21 The film stars Whoopi Goldberg and Ted Danson. The singles run the gamut from Gloria Estefan's "Go Away," which is a dance-club hit, to Lisa Fischer's "Colors Of Love, which will be worked at AC, urban and top 40. The next single is "Made In America" by rap act Del Tha

the Hot Rap Singles chart.

Funky Homosapien.
"The film is multiformst, and will peal to a wide demographic," say Jeff Jones, Elektra Records VP of marketing. "Therefore, we felt it best to cover as many bases as possible with as many singles as possible." The current soundtrack crossove

onslaught began with the Uptown. MCA release of "Who's The Man?." which simultaneously debuted May 8 at No. 9 on the Top R&B Albums chart and at No. 34 on The Billboard 200

The Motions" by Jodeci (No. 69 on the Hot 100), and "Who's The Man" by House Of Pain (debuting this week at No. 83 with a bullet on the Hot R&B Singles chart). The second tier of si-

multaneous single releases is set for mid-June and includes tracks by Mary J. Blige and BIG. Untown set up the album car in early April, releasing about 20,000

promotional cassettes of 40-second snippets of each track. Other featured artists include Pete Rock & CL nooth, Heavy D., and Father MC. The cassettes were distributed at mov ie screenings and at various springbreak festivities. The soundtrack als is among five Uptown titles featured in the Musicland retail promotion "Uptown Sound: The Rebirth Of Soul, which kicks off Tuesday (18).

Jive hits the streets with the rap soundtrack "Menace II Society" May 25. The soundtrack includes rappers Spice I. Too Short, Da Lench Mob. DJ Quik, Brand Nubian, and the Hi-Five ad "Unconditional Love. Due to the hardcore nature of the

dtrack, Jive is following a retail and street-oriented promotion cam-paign, targeting DJs, pools, clubs,

and colleges.
Virgin's "Sliver," set for June 1 re-

lease, features Heaven 17, Nepeh Cherry, and new dancehall artist Shaggy. The UB40 single, "Can't Help Falling In Love," climbs to No. 71 in its second week on the Hot 100. The second single, "Carly's Song

by Enigma, is set to coincide with the film's Friday (21) opening. Sharon Stone, who stars in the thriller, is featured in the video lip-syncing.

Virgin also will release the sour

track to the Tina Turner biopic What's Love Got To Do With It. The soundtrack features 12 cuts, including new recordings of such Turner classics as "Nutbush City Limits" and "Proud Mary," plus the single "I Don't Wanna Fight."

The Epic Soundtrax release for the John Singleton film "Poetic Justice." starring Janet Jackson, nue street June 29. Two simultaneous singles lead off the campaign as TLC's cover of the Time's "Get It Up" acover of the Time's "Indo Smoke" hit the starring Janet Jackson, hits the streets mid-June. Also included are Babyface, Naughty By Nature, and Tony! Toni! Toné! Epic Soundtrax also will release

the romantic soundtrack "Sleepless In Seattle" June 15, featuring str dards performed by Nat King Carly Simon, and Doctor John T mon, and Doctor John. The de but single, Céline Dion and Clive Griffin's cover of Cole's "When I Fall In Love" comes in mid-lune The film stars Tom Hanks and Mey Ryan.

Michael Jackson has the debut single from the "Free Willie" sound track which is the debut release on Jackson's M.H imprint in association with Epic Soundtray The single "Will You Be There" goes to top 40, AC, and urban radio June 22 in advance of the July 6 album release. Other acts on the "Free Willie

oundtrack are SWV and NKOTB The major alternative soundtrack for summer release is Columbia's "So I Married An Axe Murderer." featuring cuts by Soul Asylum, Spin Doc-tors, Toad The Wet Sprocket, and Darling Buds. The mid-June debut single is Ned's Atomic Duethin's cov. er of the Bay City Rollers' "Saturday Night." A video for the track stars the film's Mike Morrows

Disney's "Snow White And The Seven Dwarfs," which features 50 minutes of unreleased underscore, is set for June 15 release. The album also includes the unabridged version of "Music In Your Soup" and an unreleased demo of "You're Never Too Old To Be Young."

# Soundtrack Singles Wear Chart Badge RY CARRIE BORZII I O

LOS ANGELES-Singles from tele vision shows and movies are continuing to heat up the Hot 100 Singles chart, accounting for one-tenth of titles on the list.

The latest hit single from a TV show is Inner Circle's "Bad Boys, the theme from "Cops," which airs on the Fox Broadcasting Co. and in syndication. This week, the Atlantic R ords single jumps from No. 32 to No.

The "Bad Boys" single originally was released in 1989 on WEA Scar navia's Metronome label before At antic released it in the U.S. on the album of the same title last wee

Atlantic senior VP/GM Val Azz says one of the factors that led to ing the group was the popularity of "Cops" in the U.S. "We would have signed them any

way because it's a good record," says "but the success of the show helped us a lot as a marketing tool and for the recognition factor.

Giant Records' head of marketing Steve Backer, also sees a movie or TV tie as a great way to launch a new act. "'New Jack City' helped launc Color Me Badd, Jade's first single was from the movie 'Class Act.' now the '90210' soundtrack has served to introduce Jeremy Jords

Backer says an advantage of doing a TV soundtrack is there is a "longe window of opporunity because a TV series is around longer." Giant's "Beverly Hills, 90210—The

Soundtrack" currently is enjoying its third successful single, "Love Is" by Vanessa Williams and Brian McKnight, which is No. 3 on the Hot. 100 Singles chart this week. Previous singles included Shanice's "Saving Forever For Yon," which peaked at No. 4, and Jordan's "Right Kind Of Love, which stands at No. 41.

Possibly the next big movie single is the Proclaimers' "I'm Gonna Be (500 Miles)," from the movie "Benny & Joon." It is from the 1988 Chrysali release "Sunshine On Leith,"

has just been rereleased. According to Ken Lane, ser of promotion at EMI Records Group. the single sold 1,400 units in the la two weeks and is garnering airplay

on modern rock stations. SBK/EMI Records Group also his big with Boy George's "The Crying Game" (No. 26) and Baltimora's "Tarzan Boy" from "Teenage Mutant Ninja Turtles III" (No. 70). "When you have one really sucdrives people into stores and if your record is positioned correctly in the soundtrack section it probably makes consumers more apt to buy more soundtracks," says Lane. The success of soundtrack singles

doesn't necessarily depend on the success of the movie or TV show the songs are culled from We would still go through the nor

mal criteria when deciding to add a song or not no matter how successful the movie or TV show is." save KDWB Minneapolis PD Mark Bolke Backer agrees. "With the right

marketing and the right song, it doesn't really matter how successful the movie or TV show is. One usually ends up helping the other, though."

Lane adds: "The ultimate compliment is for a record to drive people into the movies. With the Proclai ers, though, people are buying the record because of the movie and the buzz will soon send those who like the song into the theaters.

Arista plans to release to radio a fourth single from "The Bodyguard. Houston's "Run To You," June 7. According to Rick Bisceglia, Arista se VP/national promotion, the track already is garnering airplay. While others feel "The Body uard" started the wave of soun

track popularity. Bisceglia doesn't see it as a trend-setting album. He does feel, though, that TV in general is selling more acts because of acts making appearances on hit shows. For instance, MCA artist Joey

Lawrence, who actually is one of the stars of the hit sitcom "Blossom has a hit with the single "Nothin" My Love Can't Fix." after the video debut of the song aired on the show Other current charting singles

culled from movies or TV shows include Peabo Bryson & Regina Belle's "A Whole New World" from "Aladdin," Damn Yankees' "Silence Is Broken" from "Nowhere To Run," and Jodeci's "Let's Go Through The Motions" from "Who's The Man!

#### (Continued from page 12)

PolyGram Group Distribution pres

ident Jim Caparro says he is bothered by NARM's shift in its criteria over the tag issue. "We find that the tag can't be hidden in the cassette as in the CDs," he notes. "The original criteria must be, in PGD's mind, maintained and adhered to." Caparro, Smith, and others stress

the security system that is finally agreed upon by the retailers and manufacturers must be made to work with all the configurations. "A system that only applies to CDs is shortsighted," says Caparro. NARM executive VP Pam Horo-

ritz is not concerned about the majors' complaints regarding acousto magnetic technology. "We're really encouraged by the aggressiveness with which the record companies, the distribution companies, and the RIAA are pursuing their investiga-tions," she says. "This shows that they heard us when we said this is an important project.

Asked if NARM may have under-estimated the weight of the tape-deg-radation issue. Horovitz responds. "We wouldn't have made it part of the criteria if we didn't think it was a critical issue."

The numbers aren't going to lie, she adds. "I'd be very surprised if the kind of numbers our lab turned up are going to be different from what [the manufacturers'] labs turn up. It is, after all, physics.

#### SONY IN OVERDRIVE FOR 'HERO' TIE-INS (Continued from page 5) Jack Slater, is very rock driven," says

"So we knew the soundtrack needed to be focused in one genre for maximum impact. Because of Schwarzenegger and the fact that this is an action movie, rock was the heet format

AC/DC's track, "Big Gun," goes to album-rock radio and mainstream video outlets May 24. The video, directed by David Mallet, mixes film footage with newly lensed vignettes starring Schwarzenegger. The AC DC track also is featured in the Coambia Pictures trailer and TV/radio

ad campaigns.

June 14.

"Having the video out a month b fore the movie is a buge help for Columbia Pictures in launching the film," says Quinn. "It gives the movie and the soundtrack a lot of visibility. The singles' release campaign continues May 31 with Queensryche's
"Real World," followed June 7 by Alice In Chains' "What The Hell Have I?." and Megadeth's "Angry Again"

"Many soundtracks don't have the "Many soundtracks don't have the depth to support four singles in a month with Def Leppard and Fish-bone in reserve," says Quinn. The Fishbone track, "Swim," also is featured on the band's forthcoming album, and will be promoted indepen-dently of the soundtrack in late May. The label is counting on the presence

of Fishbone and Alice In Chains during the summer's Lollapalooza tour to further support the soundtrack. Meanwhile, Columbia Pictures, Sony Music, Burger King, and Music-land have formed a major marketing

alliance that kicks off in early June Burger King will distribute "Last Action Hem" beverage cups and millions of tray liners offering coupons for discounts at Musicland, Sam Goody, and Suncoast stores on "Last Action Hero" merchandise, including \$4 off the CD soundtrack, \$3 off the cassette, and 10% off any T-shirt, cap, or poster. cross-promotion linking Colum

bia Pictures, Musicland, and MTV will invite entrants to compete for such items as the car driven by Schwarzenegger's character. The vehicle includes a Sony MiniDisc player, which is featured on screen in the film. Schwarzenegger's tacket and a number of other prizes are part of the promotion as well. Sony's merchandising division,

ny Signatures, also will unveil a full line of "Last Action Hero" toys souvenirs, and other items to support the movie. Finally, key theaters around the

country will use the company's new digital audio for film system, Sony Dynamic Digital Sound, in screening the movie.

#### RHING SPEARHEADS MULTIPLE-ACT SIMMER FOLK FEST (Continued from page 12)

this magnitude has been staged in the L.A. area.

The Troubadours Of Folk Festival also marks the return of veteran oncert promoter Jim Rissmiller. Through the late '60s and '70s, Rissmiller was one of L.A.'s most successful concert promoters, first as part of Concert Associates, and later as half of Wolf & Rissmiller Following the death in 1977 of his part-ner, Steve Wolf, Rissmiller began to ease out of the Los Angeles scene and focus on international events

For the Troubadours Of Folk Festival Rissmiller will revive the Concert Associates moniker, "I'm going back to basics." Rissmiller says. "That's why we are using the Concert Associates name."

According to Rissmiller, the time is right for a folk festival "politically and sociologically. There's great concern for the grass roots of America, from the farmer and the labor person and the unions

the artists, the event repre sents a reunion of sorts. Says the Kingston Trio's Nick Reynolds, "All the people that we hung out with and went to see in the late '50s and early '60s will be there. It's very ex-

Other acts booked for the two-day festival include Beausoleil, Peter Case. Len Chandler, Mary-Chapin Carpenter, Spinal Tap's folk incar-nation the Folksmen, Annie Harvey. Ted Hawkins. Tish Hinoiosa, Jefferson Starship (playing acoustically).

Amy Kanter, Roger McGuinn, Maura O'Connell, John Prine, Julianna Rave, Leon Redbone, Harvey Reid, Syd Straw, Richard Thompson, and Peter, Paul & Mary,

The event also will feature a crafts festival with approximately 200 vendors. Among the organizations and businesses that will have booths are Rhino and its like-na L.A. retail outlets, McCabe's Guitar Shop, Heal The Bay, Treepeople, erra Club, American Oceans, LIFE Parenthood NOW and armsnizations that fund cancer and AIDS research

Additionally, a second stage will feature entertainment geared for children.

#### TALENT SEARCH

As part of the festivities, Rhino and Concert Associates are staging a talent search for unsigned followed performers. The promoter solicited cassettes from acts. Fifteen finalists, selected by a screening co mittee, are set to perform May 22 at Highland Grounds in Hollywood. A panel of judges will select two acts to perform at the festival

estival grounds will be open from 9 a.m. to 8:30 p.m. each day. with performances scheduled from 10:30 a.m. and 7:30 p.m. Two-day tickets to the event are priced at \$45 including parking, with single-day tickets priced at \$29.50. Organizers hope to draw 50,000 attendees to the two-day event.

#### WOMEN OF COUNTRY SEE SALES GAINS

nes No. 1 this week on Billhoard's Top Country Albums chart with "It's Your Call." In doing so, she dislodges Billy Ray Cyrus' "Some Gave All," at No. 71 which has been No. 1 for the past 34

waske Retailers also report that Dolly Parton's "Slow Dancing With The Moon" enjoyed a sudden sales jump following the special. Like McEnti Parton did not perform on the special but was praised for her influe some of the women who did. Carpenter's newest album, "Come On Come On," had a sales jump of

(Continued from page 14)

34% over the week preceding the special. It moves this week from No. 59 to No. 49 on The Billboard 200 and from No. 12 to No. 9 on the Top Country Albums listing. In addition, her previous album. "Shooting Straight In The Dark." re-enters the country chart at No. 67.

Kathy Mattea's "Lonesome Stanard Time" leaps up 20 notches on the Top Country Albums tally-from No. 61 to No. 41-thanks to a 39% sales in crease over the previous week.

The Pam Tillis album "Homeward Looking Angel" had a 26% sales boost, escalating from No. 187 to No. 169 on The Rillboard 200 and from No. 35 to No. 34 on the Ton Country Albums chart.

For Suzy Bogguss, the increase was 17%. Her "Voices In The Wind" wafts from No. 52 to No. 46 on Top Country Albums, And her "Aces" album re-enters at No. 68. Michelle Wright's slbum, "Now & Then," had dropped from the country chart entirely but re-enters this week

K.T. Oslin, who provided commen-tary during the special had an active period at retail in the days following the broadcast. Her latest album. Greatest Hits: Songs From An Aging Sex Bomb," soars from No. 65 to No. 31 on this week's country chart. "They all took off [in sales following the special]," reports Al Wilson, head buyer for the 138-store Straw-berries chain. "When I came in the next day. I was paging through some of the Idatal, not really remembering or tying in to the fact that that had been broadcast And I was wonder. ing why the sales had increased so

"Mary-Chapin was huge," Wilson continues. "But also-believe it or not-Dolly Parton's album reversed itself and started selling. Patty Loveless was really huge. Michelle Wright was the one who really surprised me. Her album really took off. I think that [special] had a great impact, and I think that's going to continue be-cause of the fact that behind that came the [Academy of Country Music awards show] ... A couple of those artists are really going to make careers, I think, between the two

(On the ACM show, Carpenter won the top-female-vocalist award and Wright the top-new-female-vocalist prize. McEntire co-hosted the awards special, and Wynonna. Carpenter, McEntire, Tanya Tuck er, Lorrie Morgan, and Bogguss performed. See story, page 14.) Celia Esguerra

assistant for the 315-unit Where house Entertainment network reports strong postspecial sales increases for Carpenter, who went from No. 118 to No. 60 on the chain's top-album chart: McEntire. who climbed from No. 82 to No. 36: and Parton, who bounced back from a two-week absence from the Wherehouse tally to a respectable

Randy Morris, head buyer for

Spec's Music, says the 64-store chain experienced large surges for most of the featured perfo Kathy Mattea tripled and Pam Tillis doubled. We weren't really doing much with Michelle Wright at all, and then it surged quite a bit. Mary-Chapin Carpenter, which has been selling really strongly anyway, about doubled





### by Geoff Mayfield

RECORD BREAKER: The album holding the record for the most units sold in a single week since The Billboard 200 began using SoundScan data now chalks up another impressive record, as the soundtrack from Whitney Houston's "The Bodyguard" chalks up its 19th week at No. 1, the longest chart-topping streak since we began using the point-of-sale system in May 1991. This breaks the 18-week mark set by Garth Brooks' "Ropin' The

\*ORECAST: Will Janet Jackson's "janet.," which hits bins Tuesday (18), be the next No. 1? That's what many industryites have predicted, but don't underestimate Wynonna, whose "Tell Me Why" arrived May 11. Her first post-Judds solo outing, "Wynonna," debuted at No. 4 in the April 18, 1992, Billboard with first-week sales of more than 120,000 units, and would have debuted at No. 1 had it not been released the same week as Def Leppard's "Adrenalize" and a pair of Bruce Springsteen albums. Her celebrity has only grown since then, stoked in part by her current tour with Clint Black and exposure from the May 11 telecast of the Academy of Country Music awards. Since this week's sum on the eight-times-platinum "Bodyguard awaran Since and week's sum on the eight-time-paratum "Bodyguard stands at a somewhat modest 109,000 units, Wynonna looks like a viable contender to top next week's list. Then, look for Jackson's reign to begin the following week.

COUNTRY ROADS: Speaking of the ACMs (see story, page 14), figur that next week's edition of The Billboard 200 will wear cowboy be NBC awards show certainly will cause sales boosts for a number of coun try artists. Brooks & Dunn, who earned three trophies, could see increases on both of their albums, and might see the newer one return to the top 10. And, beyond ACM exposure, a May 12 stop on "The Tonight Show" should add icing to Vince Gill's cake (82-75). It also will be interesting to see how shoppers react to Billy Ray Cyrus, who attracted boo birds at the telecast. In 51 chart weeks, Cyrus has not fallen out of the top 20 on The Billboard 200, and be spent all but the last eight weeks in the top 10 . . . Television already has added a Nashville flavor to this week's chart. The May 6 CBS special "The Women Of Country" helps Mary-Chapin Carpenter score
this week's Power Pick, and provides increases for Kathy Mattea, Pam Tillis, Suzy Bogguss, and Michelle Wright (see story, page 14).

GETTING BETTER: With the exception of Top Country Catalog Albums, unit sales are up over last week's totals on all of Billboard's point-of-sale charts. While volume on The Billboard 200 gains by a mere 2%, the number of bullets, 58, rises significantly over the 39 on last week's chart. This shift indicates that a broader array of titles saw gains, which, if it continues, will be a promising trend. One consequence of the increased activity and the high number of debuts and re-entries between No. 151 and No. 200 is that ngin Homoer of debuts and resembles better No. 179, despite seeing a 10% gain, which earns the hand a bullet. That sort of displacement also happens to 95 South on Heatsonkers (No. 7)

ROLLING: I used to think the "H" in H-Town stood for Houston, the act's hometown, but it actually might mean "hot." After winning the Power Pick on The Billboard 200 for a record three straight weeks, it wins this week's Top 20 Sales Mover (31-16 on a 34% sales gain) . . . Kenny G (4-2 and Top Pop Catalog re-entries at Nos. 45 and 50, Yanni (50-38), Michael Bolton (117-94 and 196-176), and Kathie Lee Gifford (170-108 on a 73% sales in-(117-9 and 190-170), and radius less control (170-9 and 190-170), and radius less crease) all see robust gains. Could these jumps have anything to do with Mother's Day gift shopping? . . . Gains on "The Phantom Of The Opera" (Nos. 79 and 150) come from an Andrew Lloyd Webber campaign fielded by PolyGram Label Group.

#### U.K. TRADE FACES ANTITRUST PROBE (Continued from page 10)

on a similar status Kaufman rejected arguments

that the cost of living in the U.S. was generally lower than in other countries. "That is a curious and circular argument," claimed Kauf man, "There is great elasticty of demand for these products. Lower prices in the U.S. stimulate growth." Kaufman pointed to the fact that the average number of discs per player in the U.S. was 15, compared with 8.2 per CD in the

He denied that the committee had failed to understand the dynamics of the record business, and had been selective about the evidence it heard and believed. He stated that the committee had talked to major and indie record companies, key U.S. and U.K. re-tailers, and had "waded through 8 es of documents from the British Phonographic Industry.

Yet at their May 10 meeting, independent record companies concluded that large numbers of companies in all fields would go out of business if CD prices were lowered. Managing directors of indies present at the meeting, including Martin Mills of Beggars Banquet/4AD, Martin Goldschmidt of Cooking Vi-nyl, and Alison Wenham of Conifer. concluded that margins were so thin that they could be wiped out by

At that meeting, Simon Coombs, a member of parliament not con-nected with the enquiry, poured scorn on the committee's inquiry, saying it had "given the impression that they were asking the questions from a position of ignorance.

Under questioning at the press conference. Kaufman changed his focus of argument, first saving he

was investigating the disparity in prices between U.S. and U.K., and then saying the differences between CD and cassette prices was the issue. The committee's report also co

cluded the Department of Trade and Industry should re-examine current copyright legislation, to see if open ing up the market to parallel imports ld break the monopolistic position of U.K. record companies. He added that such a move would be likely only if it was met by reciprocal action from the IIS Australia, which went through a

similar inquiry two years ago, is still waiting for its markets to open up to parallel imports. The government there has held off relaxing import controls pending further evidence.

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BILLBOARD MAY 22, 1993

#### RLOCKBUSTER-IBM CO MANUFACTURING PLAN A MIXED BLESSING (Continued from page 5)

ment and to record companies on a way to make available their entire catalogs of albums. The other will manufacture and enemie the needed equip-

"The amount of uncaptured business because of the inventory problem in this industry is huge. Barry Bryant, analyst with Laden burg, Thalmann.

But some sources argue that if instore CD production is used primarily for catalog sales, it may not justify the costs of installation and mainte nance. Louis Kircos, senior VP finance at rackiobher Handleman Co savs. "If sales were so strong of the deep catalog product, it would be in

the stores. Some sources believe the digital downloading of music represents the new Personics, a once-touted system for making custom cassettes in stores that failed after a couple of years. David Lundeen, president of the Blockbuster/IBM joint venture, disagrees. He emphasizes his system will deliver complete albums only, not compilations of songs from various recordings as Personics did Craig Bibb, analyst with Paine-Webber, says, "This is not pick your

own song. Record companies don't want to sell music that way, one song at at time. Nobody would buy the alhum ' Lundeen says he plans to set up a storefront showroom within 60 days

in Deerfield Beach, Fla., to demon strate the concent to other music retailers. He says the system will be marketed to them as "the next generation of inventory management But retailers are taking a wait-and-

Jack Eugster, president of The Mu-sicland Group, the Minneapolis-based company that runs about 900 music stores, says, "The manufacturers will have to weigh heavily what other retailers think of the [proposed Blockbuster/IBM initiative]. They should seek us out and ask us for input. John Marmaduke, president of Has tings Books, Music & Video, says, "I hope it succeeds. It's a shame any customer go unsatisfied. Of course, they would have to license it to everybody else [i.e., other retailers], in order to get the labels' approval." At press time, four of the six major record companies voiced strong oppo-sition to the Blockhuster/IBM ven-

In similarly worded releases, the Warner Music Group, Sony Music Entertainment, and EMI Records Group North America stated their unwill

ingness to license their repertoires to the venture and expressed doubts about the viability of the system. The Warner Music Group state ment says, "The Blockbuster/IBM venture into music distribution

does not have the support of the Warner Music Group. The statement also notes commercial copying of copyrighted works requires the consent of the copyright holder. "No one representing either Blockbuster or IBM has approached

WMG to discuss obtaining our permission to reproduce our copyrighted works' Warner states. Similarly, Sony and EMI say they have not been contacted by Blockbuster or MCA Music Entertainment Group

chairman Al Teller told Billboard. 'We will not, under any circum stances, license our music for use in any system of which we are not proprietors. We in no way shape or form support this venture, and I mean that unequivocally.

Teller adds MCA is developing its own technology for electronic delivery of music, which it intends to of music, which is included the available to the entire industry. "We advocate an industry standard,

Teller says he has had preliminary discussions with people close to th venture. Jim Caparro, president of PolyGram Group Distribution, says, "I met with Steve Berrard, vice chair man of Blockbuster, several weeks ago and we discussed the system. We eed to continue conversations. RMG Music Group declined com-

Ironically, the Recording Industry Assn. of America wrote to Blockbustor months son when it first heard of its plans to join forces with IBM. according to RIAA president Jason erman (Billboard, Jan. 23). Block huster's response? Thank you for the letter."

Berman has been skeptical of the plan all along. "I don't know how a project like this could get off the ground if you haven't talked to the people that are going to supply the product that will make it work." he SAVS.

Berman adds most mainstream artists do not need "an alternative distribution system." The Blockbuster/IBM plan, he says, would better serve "genres of music that have limited or specialized audiences.

Berrard concedes that music-on-denand is meeting resistance from the labels. "They've approached it very cautiously," he says. But he adds th record companies would be consulted throughout the development of the new technology. "They're going to have an integral part in this. It all rests or fails with their reaction."

IN-STORE KINSKS

One aspect of the Blockhuster/ IRM venture would involve in-store kiosks containing computer screens from which consumers could sample recordings and order the albums they want, possibly by using a credit card. Berrard says, "I think we have anoth er 12-18 months of testing: to solicit customers and consumers' reactions, try to gauge that, and come back and demonstrate public acceptance. The music would be stored digital-

ly in central databases—large power-ful computers called servers. When an album is ordered from a retail location, the server would transmit the data over switched networks such as telephone lines, satellite systems or interactive fiber-optic cable to the store. There the data would be encoded onto blank CDs, tapes, or any of the newer formats. High-quality color copiers would provide the artwork and liner notes for the packaging. Lundeen estimates that it make a CD.

The technology was developed and patented by Soundsational, a compa ny acquired by Blockbuster in 1990 That firm has now been merged into one of the new joint ventures, Fair way Technology Associates, which will build and operate the instore de vices and the servers. The other venture is NewLeaf Entertainment. which will market the system to retailors and sook arresements with antertainment companies. Both are

based in Deerfield Beach, Fla. In addition to music, the system likely will be used to download video games to stores. One analyst believes Blockbuster has already lined up a games manufacturer as a partner okespersons for the biggest video game companies, Sega and Nintendo declined comment. Lundeen will not confirm the speculation but says he has been "encouraged by some dis-

Providing movies on demand is not seen as feasible now because it would take too long to duplicate them in

cussions we've had

Assistance in preparing this story was provided by Seth Goldstein and Ed Christman in New York and John Lannert in Fort Lauderdale

#### McDONALD'S PLAT DIL JOUR (Continued from page 10)

er than Paramount had anticipated. Last fall, as a sign of its displeasure. the Target chain dropped the "Wayne's World" price to \$9.95 from \$19.95 suggested list. A few months later. Paramount began taking returns, thought to total 2 million-2.5 million of the 5.2 million cassettes originally shipped.

McDonald's, which would not confirm or deny a deal, could be expected to buy the inventory and to order the duplication of several million additional units. If the contract is similar to Orion's, Paramount likely will net about \$2 per cassette, considered by trada commos a fair return on a title most had given up for lost. More than one release may be involved, as was the case with Orion, which also chipped in "Dirty Rotten Scoundrels" and "Babes In Toyland," worth anther 2 million-3 million cassettes

"The Addams Family," a rental title before Paramount repriced it for sale, is a possibility, according to a Hollywood executive close to the Mc-Donald's negotiations. He rates "Wayne's World" as a "very, very strong rumor ... You're sniffing in the right area." Paramount, meanwhile, is bringing distributors and key accounts to Los Angeles this week (17) for a meeting that the source thinks would include discussion of the McDonald's package, this source continues.

Representatives from Paramount were unavailable for comment by press time, but a number of other suppliers, distributors, and retailers thought the deal would make perfect sense. One reason is the studio's prior tie to McDonald's, which delivered about 7 million tapes of the "Indiana Jones" trilogy; a second is the theatri-cal sequels of "Wayne's World" and "The Addams Family" due later this year. The publicity accompanying oth would greatly enhance cassette "'Wayne's World' makes a lot of

sense because they have the inven-tory," says John Thrasher, video purchasing and distribution VP of Tower Records/Video. "'Addams Family' works, too, because Paramount would deliver a ton of publicity to help push the sequel. When you think of it. Paramount is the only studio that has done a deal with McDonald's that was not strapped for cash, like Vestron, LIVE, and Orion. All three needed cash. It did the 'Indiana Jones' series, and it worked out great."

Meanwhile, the studio is awaiting the results of a mid-February promo tion with Bausch & Lomb, which ran a national newspaper insert selling "Crocodile Dundee," "Terms Of Endearment," "Love Story," and "The Hunt For Red October" for \$3 each with proof of purchase of an eve-care product. The offer upset a top executive of a large retail chain who thinks his stock of the same titles has been devalued The executive is equally unhappy

about a McDonald's promotion of any

kind, but the chain clearly is following its own agenda. McDonald's sun posedly has even enlisted the help of the Dove Foundation, in Grand Ranids. Mich., which is expected to judge the family-value content of titles un-der consideration. "It isn't that Me-Donald's goes shopping around Hollywood these days, it's that Hollywood is coming to McDonald's," says Dove Foundation publicist Dick

"McDonald's is the most aggres sive" of many fast-food chains itching to take advantage of video, another source notes, adding, "Burger King definitely has a game plan to get more involved," possibly this year. In August, before any features kick in, McDonald's begins selling at \$2.50 a 650,000-cassette order of "Heroes On Hot Wheels," part of major

#### MIXED REACTION Studio deals with fast-food chair

Mattel promotion.

and other nonvideo outlets elicit mixed reactions from distributors and retailers. Paramount's "Indiana Jones" package, designed to bring McDonald's customers into video stores, was "very properly done, savs Walt Wiseman, president of wholesaler Major Video Concepts Even concern over "Dances Wolves" has abated somewhat based on the response to Orion Home Video's post-McDonaid's release of the title at \$14.98 suggested list. Although he acknowledges retailer

resentment has "a definite impact on the sales process," Orion Home Vid-eo senior VP Herb Dorfman is confident he'll make his goal of 2 million plus cassettes for "Dances With 'olves." "We've got work to do with mass merchants, but big chains like Musicland and Camelot "definite ly demonstrated their support," Dorfman sava.

#### TIME WARNER INTERACTIVE SERVICE GAINS SUPPORT (Continued from page 10)

lanta are keen on the notion of making the boxes low-stress for consum-

ers. "The challenge is to convert the highly sophisticated technology into something easy to use for the consumer," says Bill Brobst, director of corporate communications for Scientific-Atlanta. "And we believe that on-screen menus of options are one of the ways to go to do that." As an example, he says a consumer wanting to watch a video would be given an onscreen menu of all possible services, choose "movies," choose a cate gory, and then finally pick a film

from the list provided.

Brobst adds that the box likely will look familiar on the surface, "but it's going to be more like a computer

an a traditional set-top terminal." Indeed, the boxes will contain input ports, he says, which eventually will allow them to act as quasi-computers in certain capacities "You could connect a keyboard or a printer and have a truly interactive service." Brobst. says. One possible early function of a

printer hookup will be for the output of advertiser coupons. The boxes will retail for \$300-\$350 within a year's time, Luftman says, although they likely will be available

for rental as well as purchase.

#### FOR THE RECORD The co-writer of Tina Turner's

song "Why Must We Wait Until Tonight" is Robert John "Mutt" Lange. An incorrect first name was stated in an article in the May 15 issue.

#### NICKELODEON, EPIC IN NEW VENTURE (Continued from page 10)

ming, Kreamer says. The network, which is a unit of Viscom Internation al Inc., debuted April 1, 1979. It cur-

rently reaches 59 million homes in the U.S. via some 9,000 affiliates. The network conducts more than 200 focus groups annually with its viewers, and Nickelodeon staffers communicate regularly with children via the on-line computer network

CopmuServe.
"We get instant feedback from ideas, apparel, and the types of toys they like to play with," says Kroomer Nickelodeon will create a new En

tertainment Products division to handle the home video/audio line, says Kreamer. She will oversee a staff of about 10-12 new employees who will be responsible for creating the look and presentation of all product. The Nickelodeon staff will share promo

tional duties with Sony/Epic. Epic, too, will hire bicoastal and field sales staffers who will be assigned specifically to the new product line, says Glew. Sony Music, Epic, and Nickelodeon

jointly will decide what to release. Sony and Epic will handle sales, distribution, and marketing. Titles will bear some type of joint logo between Nickelodeon and Sony Music, says Glev "The consumer's perception of

Nickelodeon and Sony Music is very high," says Glew. "When we hit the street with product, the consumer will know the/shel is getting quality from both sides." Sony Music plans to further its ad-

ditional efforts in the children's entertainment realm with its Sony Kids' Music & Video division, says Glew Sony Kids is not related to the Nickelon/Epic agreement.

BILLBOARD MAY 22, 1993

via courier

May 11, 1993

Letters Editor Newsweek 444 Madison Avenue New York, N.Y. 10022

Re: "You Call This Nirvana?" May 17, 1993

#### Editors:

Jeff Giles has written an article on our band, Nirvana, which was not based on the band's views nor on information provided by our representatives. Rather, he pulled together quotes from unnamed sources and "music industry insiders," and misled others into believing the story was on Steve Albini, the producer we recently worked with, and not the record that we worked on together. He quotes Albini at length and never approached our management company to speak to us at all. After stating that Albini will not speak about "the Nirvana fracas," Giles quotes him ranting about Geffen Records (our label) in the very same paragraph. How balanced can any reporting be if the center of "the fracas" cannot respond?

Further, though Giles did speak with representatives at Geffen Records and Gold Mountain Entertainment (our management), their quotes were rendered invalid in his piece by other quotes from unnamed sources. He chose to cite these same sources as more factual than a release sent to him and four editors at Newsweek that completely explained the status of our upcoming album?

Most damaging to us is that Giles ridiculed our relationship with our label based on totally erroneous information. Geffen Records has supported our efforts all along in making this record.

We hope, in the future, information provided by us will be taken literally and gossip will be taken for what it is.

Kurt Cobain Dave Grohl Krist Novoselic

# **Clinton To Trumpet Jazz** At June White House Event

WASHINGTON, D.C.-President Clinton is planning to host a cele-bration of American jazz June 18 at the White House, according to sources here and in New York, It would be the first such Presidential celebration of the American art form since the Carter administration.

Although the administration has not formally announced the event, sources say the date has been final ized. "It's a done deal," says one insider. "It's signed in blood Sources connected with the artists and the celebration confirmed

the event, and said there are plans for a PBS telecast. A White House spokesman would

say only, "We are in the midst of ne-The official announcement, the snokesman added, will come from the

First Lady's press office because "it's a White House social event." Coordination and planning is be-ing provided by the D.C.-based, nonprofit Thelonious Monk Institute of Jazz and impresario George Wein's Festival Productions in New York

City. Wein produces the annual JVC Jazz Festival in New York and 25 other jazz festivals here and abroad. The event will run for several hours on the South Lawn and, according to several sources, will include performances from veteran jazz artists and those who have came to prominence in recent years

### **R&B Chart Revision**

Incorrect "weeks on the chart" information spears for four titles on this week's Hot R&B Singles chart (page 29). Here is the correct information: "So Alone" by Men At Large, 25 weeks; "Don't Walk Away" by Jade, 27 weeks; "Dazzey Duks" by Duice, 28 weeks; and "Mr. Wendal" by Arrested Development, 23 weeks.

rited guests has not yet been reinsiders say that invitees include Grammy winners tenor saxo-phonist Joe Henderson, trumpeter Wynton Marsalis, and pianist Herhie Hancock, as well as legendary arranger hand leader and alto say. ophonist Benny Carter, trombonist and Count Basie Band alumnus Al Grey, tenor saxonhonist Illinois Jacquet, and drummer Thelonious

Trumpet masters Red Rodney and Clark Terry also are invitees, as are tenor saxophonists Grover Washington Jr. and Jimmy Heath,

according to the sources. Most of the players invited were involved with the Clinton campaign during the Presidential race or played at one or several of the Inaugural galas and balls.

The first White House "jazz festias it was called, took place June 18, 1978, 17 years ago, and was hosted by Jimmy and Rosalvn Carter. Some of the dozens of stars in attendance included Clinton invitees Jacquet, Terry, and Benny Carter. as well as several departed masters-pianists Eubie Blake, Teddy Wilson and Mary Lou Williams, Basie drummer Jo Jones, tenor titans Dexter Gordon and Stan Getz, and bebop pioneer and jazz ambassador Dizzy Gillespie, who made the concert a worldwide news event by challenging President Carter to sing the vocal on his well-known composition "Salt Peanuts."

Carter took the challenge, answering Gillespie's trumpet lines, and the vocalizing was among the most famous sound bites of the ad-

stration

While at this juncture the Clinton concert appears to be a smaller one, it is almost certain the Presidential tenorman may be challenged to a friendly cutting contest on the White House lawn.

Assistance in preparing this story was provided by Jeff Levenson in New York.

# Walden Woods Benefit Continues With Walkathon

NEW YORK-The Walden Woods lips, Sarah Jessica Parker, Mary Stuart Masterson, Peter Weller, Project, founded by Don Heniey, is continuing its fundraising efforts Ed Begley Jr., and Christopher with a dinner Saturday (22) in Bos-Reeve. Henley also is planning a benefit

ton and a walkathon the next day in Concord, Mass. Proceeds from the events will be

applied toward the additional \$2.5 million the Project requires purchase an 18.6-mile portion of Walden Woods from Bos-

ton Properties (Billhoard, May

8), as well as toward the \$2.5 million the organization owes for other properties. James Taylor will perform at the to be held at Boston's Park Plaza Hotel. Other celebrities slated to appear at the dinner and walkathon are Henley and actors Ja-

son Priestley, Lou Diamond Phil-



concert at Massachusetts' Fox-

boro Stadium in the fall, but that

event is still in the early planning

stage, says Walden Woods Project executive director Kathi Ander-

pects to have the full \$5 million within a couple of years, noting that the organization has raised \$4.5 million during its three years of existence.

TRUDI MILLER ROSENBLUM

# The Billboard Bulletin...

#### RECEEN MIRVANA BLAST NEWSWEEK Geffen Records and Nirvana have

released a joint statement denound ing a story in the May 17 issue of Newsweek that claims the label is unhappy with the band's new alburn to be released in the fall Geffen also has placed an ad in this week's Billboard that reprints a letter from the band to Newsweek The Newsweek article, written by Jeff Giles, expands on a Chicago Tribune story that said Geffen found Nirvana's new tracks "unreleasable." The Newsweek piece adds that Nirvana has agreed to bring in producer/engineer Andy Waijace to remix several tracks originally produced by Steve Aibini. Geffen spokeswoman Bryn Bridenthal says the label was moved to respond after the Newsweek story "It seems like such a leap in the de

### LATIFAH LABEL IN FAMOUS LINK

Queen Latifah's new Fiavor Unit Records has inked a worldwide copublishing deal with Famous Music. The pact covers publishing for all of the artists on the Epic-distributed label, including Freddie Foxxx, Latee, Bigga Sistas, and the Brooklyn Assault Team.

gree of harm that it does that we fi-

nally had to address it." Says Giles.

1 made repeated requests for inter-

views with the band members. I

stand by my sources and my story.

#### CROWNING ACHIEVEMENT

The "king of pop" met real royalty May 12 at the World Music Awards in Monte Carlo when Prince Albert

of Monaco presented an award to Michael Jackson as the best-selling recording artist of the era. It was one of three honors for Jackson Tina Turner, Rod Stewart, Boyz II Men, and Luciano Pavarotti were among those attending. The show is to be broadcast in 70 countries, including the U.S. June 1 on ABC-TV.

#### POLYGRAM LOOKS EAST

Expect PolyGram's first move into Eastern Europe Tuesday (18), when it should clinch a deal with Hungarian indie MMC Records, run by promoter Laszio Hegedus. PolyGram also has struck a film deal in the Benelux, with film and vid distribu tor MFP/Meteor. MFP will distribute all PolyGram's films, and the major has an option to buy the company. Sell-through operations will be merged and co-managed by Poly-Gram Holland CEO Theo Roos, PolyGram declined to say whether it had bought a stake in MFP.

#### GRESS PASSES VOTING BILL

The Senate broke a Republican filibuster May 12 and passed the longstalled Motor Voter bill, which had been a pet cause of the music business. The legislation requires states to allow people to register by mail when they apply for s driver's li-cense or at military recruitment, disability, or public assistance offices.

#### NEW DEPARTURE AT PRS Latest departure from Britain's

BEAT

Performing Right Society is head of international relations David Safir. He left May 7 following a CI-

SAC conference in Portugal. Says chairman Wayne Bickerton, "There was no longer the degree of confidence in him within the society."

#### NRM GOES TO MARKET National Record Mart has filed

with the SEC to do a public stock offering that, if completed, should raise about \$13 million. The offering, which is expected to be priced between \$8 and \$9, will consist of 1.7 million shares-1.5 million from the company and 200,000 from current investors. After the offering, there will be 5.04 million shares outstanding. According to a prospectus, the Carnegie, Pa.-based chain achieve sales of \$55.6 million in the nine months ended Dec. 26, 1992, and had a not income of \$1.9 million

#### HERE AND THERE Andre Fischer moves from Owest

Records to the black music division at MCA, where he'll head up A&R activities. Fischer replaces Louii Silas, who now operates MCA-affiliated Silas Records . . . Ira Leslie has left his post as regional sales manager at Scottl Bros. Records. He can be reached at 908-727-6198 Contrary to last week's Bulletin, Jerry Greenberg won't be taking any WTG artists with him when he becomes president of MJJ Records. Acts signed to WTG-including Bonham and Pauly Shore-will move to Epic Records.

This week's Billboard Bulletin was edited by Ken Schlager.

# **SWV Letters For RCA; Elvis Sightings**

FOR THE FIRST TIME SINCE those heady days of Eivis Presley, RCA has two singles in the top 10 by the same artist. There's even better news for the label: both of SWV's hits have buliets. "I'm So Into You." the trio's debut single, moves up two places to No. 6, while the follow-up, "Weak," is up four places to No. 8. Since the Hot 100 was initiated on Aug. 4, 1958, Presley has had two singles in the top 10 three times. "One Night" and "I Got Stung" both were moving up the week of Nov. 29, 1958. "(Now And Then There's) A Fool Such As I"

and "I Need Your Love Tonight" were on an upward trend the week of April 18 1959 And "Little Sie. ter" and "(Marie's The Name) His Latest Flame" both occupied the top 10 the week of Sept. 30, 1961. Unlike SWV, all of those Presley two-fers were A and B sides of the same single; SWV has given RCA two top 10 hits with different singles, an even more amazing feat. Coko, Taj, and Leice of SWV also

have two top 10 hits on the Hot R&B Singles chart, where "Weak" is up to No. 3 and "I'm So Into You" holds at No. 5

THE GUYS CAN'T HELP IT. There's another Elvis sighting on the Hot 100. UB40 has covered Presley's No. 2 hit from 1962, "Can't Help Falling In Love." It's the fifth time around for this song, based on an 18th century melody. Ai Martine took the song to No. 51 in March. 1970; Andy Williams went to No. 88 with the song the very same month. The last time it was on the Hot 100 was in February 1987, when Corey Hart took it to No. 24. UB40's version, from the soundtrack of "Sliver, bounds from No. 100 to No. 71 this week. It's not the first time a UB40 song debuted in the anchor position:

"The Way You Do The Things You Do," a remake of the Temptations' hit from 1964, entered at No. 100 and eventually peaked at No. 6. This single keeps UB40's record intact-all of their American chart singles have been cover version NOTHING'S GONNA STOP HER NOW: Diane War-

ren, recently named Billboard's No. 1 pop songwriter of the year, is getting a head start on next year. Her writing credit is included on half of the songs that debuted on this week's Hot 100. She cowrote "By The Time This Night Is Over" by Kenny G with Peabo

Bryson, and is the sole writer of "Don't Take Away My Heaven," the new single by Aaron Neville. Warren is also the writer of this week's "Power Pick/Sales," ' Never Get Over You (Getting Over Me)" by Exposé.

are by successful R&B male vocalists. Johnny Giii, who recorded for Atlantic before joining New Edition in 1988, leads the way with the Jimi Jam/Terry Lewis song "The Floor," coming in at N 82. Gill, signed to Motown as a solo artist, had top 10 hits on 1990 with 'Rub You The Right Way" and 'My, My, My, Luther Yandross debuts at No. 83 with "Little Miracles (Happen Every Day)," and the aforementioned Bryson and Neville enter at No. 92 and No. 93, respec-

JAM UP AND JELLY TIGHT: Or more accurately, Jam down and Jelly up. William Simpson of Los Angeles thinks the old Tommy Roe hit is worth mentioning. since the No. 21 and No. 23 positions on The Billboard 200 are occupied by Pearl Jam and Green Jelly.





[sound of white noise]



